

The Magazine For Prince & Fans And Collectors

# UPTOWN

Winter 1994 • #16

*the* SPIRIT'S CALLING  
*here's the* REASON WHY

— Come Album Special

*the* INTERACTIVE EXPERIENCE

— The & Interactive CD-ROM

*an* EXTENDED MEMBER  
*of the* ROYAL HOUSEHOLD

— The Complete UK Discography

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# #16

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# Editorial

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NEWS

# Crucial

**The Gold Experience** Prince originally delivered *The Gold Experience* album into Warner Bros. around the same time as *Come*, with the proposal that they should release *Come* by "Prince" and about two weeks later, release *The Gold Experience* by "The Love Symbol." Understandably, the idea didn't meet with much enthusiasm although Warner Bros.' response was that they would be happy to release the album but at the appropriate time. The album will be released by Warner Bros. late first quarter of 1995.

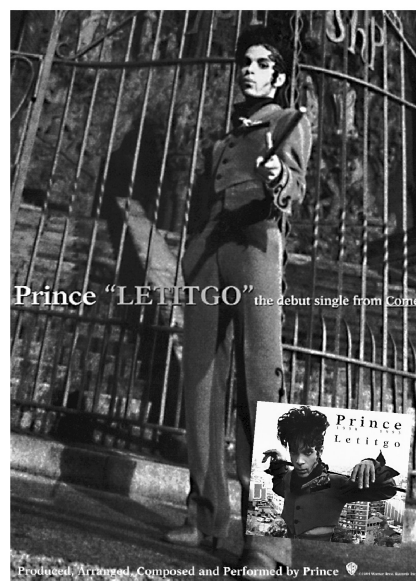
An early "working" version of *The Gold Experience* featured the following 11 tracks: "Interactive" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Now" / "Acknowledge Me" / "Rippogodazippa" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold." Most likely, the album will go through many changes before release. Other tracks mentioned for possible inclusion on the album are "Endorphinemachine," "Funky Design," "Pussy Control," "Hide The Bone," "Mad," and "Dolphin."

A video of "Dolphin" is currently being aired on MTV and VH-1. Prince sits on a bed, playing his gold-coloured symbol guitar, while the band is performing in the background. Prince is wearing sunglasses and has "slave" written backwards on his cheek.

**Black Album** Seven years (and countless bootlegs) after it was withdrawn, the *Black Album* is finally getting an official release by Warner Bros. The current release date is November 22nd. At the moment we have no information about possible extra tracks.

**"Letitgo"** The first single release from *Come*, "Letitgo," had limited impact on charts worldwide. In the States, it peaked at number 38 on the pop chart (number 15 on the R&B chart). The single is available on cassette and CD in the States. The B-side is "Solo."

UK and European CD releases contains "Letitgo" (Edit), "Solo," "Alexa De Paris" (full-length version, 4:54 minutes), and "Pope." A German 12" and CD has been released with six remixes. A US promo 12" contains seven mixes plus the album version.





**"Space"** The second single from *Come* is planned to be "Space," with a release date around November 1st. Six remixes are ready, including Kirk Johnson's "Pop Life Remix."

**Tour plans** A tour of Australia and Japan is currently being planned, possibly followed by U.S. and European dates. Prince has been rehearsing some old and unusual "Prince" tunes which may be included along more recent ♀ material in the set. The tour starts in 1995.

**"Glam Slam Mix"** A fourth video for "The Most Beautiful Girl In The World" has been filmed. This version of the song is called "Glam Slam Mix."



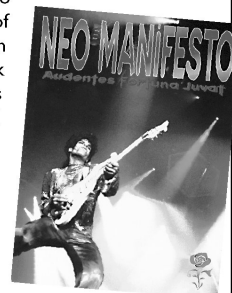
**3 Chains O' Gold** The 3 Chains O' Gold film (described in *UPTOWN* #12) has finally been released on video (August 16th) and laser disc (August 23rd). Home video releases of *The Undertaker* and *The Sacrifice Of Victor* are being discussed.

**"The Most Beautiful Boy In The World"** A version of "The Most Beautiful Girl In The World," entitled "The Most Beautiful Boy In The World," has been released by Mayte on N.P.G. Records/Edel in Europe. The single also



contains a Spanish version of the song, "¿Quieres Ser El Mas Bello De Este Mundo?"

**Neo Manifesto (Audentes Fortuna Juvat)** This A5-sized 40-page book with graphic art based on Act II-photos and lyrics to Prince songs (most of them unreleased) has been published by Paisley Park Enterprises. The songs are: "Color," "Crystal Ball," "And How," "Everybody Wants What They Don't Got," "Don't Talk 2 Strangers," "Empty Room," "Old Friends 4 Sale," and "God Is Alive."



#### ♀ club tour 1994



Welcome to the Love Experience  
you have just Accessed V.I.P. Status  
at Glam Slam.

Enclosed are 2 Complimentary Drink Tickets  
and your Love Experience Laminate.

Please help yourself to The Buffet available  
till midnight.

Anytime throughout the Evening present your  
Laminate at the Retail Store  
located on the Lower Level Stage right for your  
Gift from the NPG Store.

We hope U enjoy this Experience.

Prince's summer tour of clubs, as ♀, continued after our report in *UPTOWN* #14 ended with the New York gigs at the Palladium on July 13th and 14th. He played two "Love Experience" shows on July 25th and 26th at Glam Slam in Minneapolis. Both concerts were benefits for the National Kidney Foundation. General admission tickets were \$50, while VIP tickets were \$100. VIP ticket holders were allowed to all-club access and were treated to a buffet, two drinks, a laminate and either the 1-800-NEW-FUNK CD or a "The Most Beautiful Girl In The World" single. They were also in a better position to get an invitation to the after-parties that were held each night in place of the traditional "Erotic City" parties (see *UPTOWN* #14).

The Monday July 25th concert began at 10:25 pm. Prince had some microphone trouble at the beginning of the concert. He was very talkative throughout, saying things like, "Prince is dead, long live the New Power Generation," "Women are our strength," and "Women: don't let a man tell you what to do." Prince and Mayte periodically tossed tambourines and NPG fan magazines into the audience. Mayte stage-dove twice during "Now," which was followed by "Love Sign," with Nona Gaye guesting. Women were invited on stage to dance during "Pussy Control," which was pre-recorded and not played live. During "Dark," Prince asked the women to sing "On and on and on and on." The show closed at 12:40 am, and the club closed promptly at 1:00 am. The concert was very much played by the book and there was not much in the way of ad-libbing. The estimated crowd was 700 as ticket availability was cut off despite the club's capacity exceeding that number.

Prior to the second show, a cheque was presented to the National Kidney Foundation on the order of \$25,000. Tommy Barbarella did the actual presentation, but band members and Nona Gaye were beside him but Prince was not. Tommy said, "This is the real reason we're here tonight." The

concert started around 10:30 pm, and was much looser and more inspired than the previous night. The club was filled to capacity and the audience was much more vocal. It was evident that Prince was having a great time, repeating that he thought Minneapolis was the funkier city. He talked about Lenny Kravitz joining him on stage in New York and how Lenny asked to play "Days Of Wild." Prince said, "Well, I love Lenny buy 'Days Of Wild' is my woman and there ain't a condom big enough in the world for me to share my woman." He later talked about Tevin Campbell, and how he asked Prince to stop playing "his" song ("Shhh"). Before playing "Get Wild," Prince went through a number of hat changes. He would run behind the curtained entrance to the stage, then reappear wearing a silly hat to check the audience reaction. He would roll his eyes and say "Oops!", then run back and do it again. Throughout the show, Prince commented on Mayte's dancing, "You know you ought to be ashamed of yourself, girl," or "Stop, you're distracting me," and led cheers of "Go, Mayte!" During "Mary Don't You Weep," Prince had the audience change the lyric to "Sonny, Don't You Weep." The concert ended at 12:35 am.

The set lists of all the concerts on the "club tour" were the following:

#### Glam Slam, South Beach, June 7th

Come / Endorphinemachine / Space / Interactive / Days Of Wild - Hair / Now - Babies Making Babies / TMBGITW (Mustang Mix) / The Ride / Get Wild / Acknowledge Me / Race / The Jam / Shhh. (120 minutes)

#### Glam Slam, South Beach, June 8th

Billy Jack Bitch / TMBGITW / Loose / Shoop - Sexy MF - Gett Off - Acknowledge Me - Shoop / It's Alright / I Believe In You / Maybe Your Baby / Peach / The Ride - I'm In The Mood. (60 minutes)

#### Glam Slam, South Beach, June 9th

Santana medley / 319 / Hide The Bone / Ripopgodazippa / Get Wild / Johnny / Interactive / Days Of Wild - Hair / Now / Gold. (80 minutes)

#### Glam Slam, Los Angeles, June 19th

Santana medley / Days Of Wild - Hair / Shoop - Sexy MF / TMBGITW (Mustang Mix). (35 minutes)

#### House Of Blues, Los Angeles, June 20th

The Ride / jam / Santana medley / The Jam / I Believe In You / Johnny - Mary, Don't You Weep / Peach. (50 minutes)

#### Glam Slam, Los Angeles, June 26th

The Jam / I Believe In You / Interactive / Days Of

Wild / Hair / Now / Babies Making Babies - Superstition / Mary, Don't You Weep / TMBGITW (Mustang Mix) / Maybe Your Baby / I'll Take You There / Dark / Solo / Get Wild / Peach. (100 minutes)

#### Glam Slam, Los Angeles, June 27th (matinee)

The Jam / Shhh / Acknowledge Me / TMBGITW / Shoop - Sexy MF / Race. (40 minutes)

#### Glam Slam, Los Angeles, June 27th

Star Spangled Banner (guitar intro) - The Ride / The Jam / Shhh / Days Of Wild - Hair / Now / Ripopgodazippa / Acknowledge Me / Papa / Race / TMBGITW / Get Wild / Santana medley / Billy Jack Bitch / Johnny. (115 minutes)

#### Palladium, New York, July 13th

The Ride / The Jam / Shhh / Days Of Wild - Hair / Now - Babies Making Babies / TMBGITW (Mustang Mix) / Race / Johnny / Acknowledge Me / Dark / instrumental / Love Sign / Get Wild / Peach. (135 minutes)

#### Palladium, New York, July 14th (matinee)

The Jam / Shhh / Days Of Wild - Hair / Now - Babies Making Babies / TMBGITW (Mustang Mix) / None Of Your Business. (50 minutes)

#### Palladium, New York, July 14th 1994

Gold / The Jam / I Believe In You / Endorphinemachine / Space / Days Of Wild - Hair / Now - Babies Making Babies / TMBGITW / Billy Jack Bitch / Papa / Love Sign / Shhh / Mary Don't You Weep / None Of Your Business / Get Wild. (130 minutes)

#### Glam Slam, Minneapolis, July 25th

The Jam / Shhh / The Ride / Endorphinemachine / Space / Days Of Wild - Hair / Now - Babies Making Babies / Love Sign / TMBGITW / Pussy Control (studio recording) / Peach / Race / Dark / Santana medley. (105 minutes)

#### Glam Slam, Minneapolis, July 26th

Gold / The Jam / I Believe In You / Interactive / Endorphinemachine / TMBGITW (Mustang Mix) / Love Sign / Papa / Mary Don't You Weep / Acknowledge Me / Billy Jack Bitch / Pussy Control (studio recording) / Shhh / Get Wild / I'm In The Mood. (115 minutes)

"I'm In The Mood" is also referred to as "Glam Slam Boogie." The Santana medley includes portions from "Soul Sacrifice" and "Jungle Strut." "TMBGITW" is short for "The Most Beautiful Girl In The World." Unless otherwise is noted, the "normal" single version of the song was played.



# Come

THE SPIRIT'S CALLING, HERE'S THE REASON WHY

Prince's latest album, and probably his last as "Prince," *Come*, was released in mid-August. In this article, Per Nilsen traces the evolution of the album and dissects the 10 songs.



THE SLEEVE ARTWORK FOR *Come* has an obvious funeral theme, showing Prince in front of what appear to be cemetery gates (actually, he is standing outside La Sagrada Familia, a famous cathedral in Barcelona, Spain), and with the dates "1958-1993" below Prince's name. The implication is that *Come* will be the last ever album to be released by "Prince." He is contracted to four more albums for Warner Bros., but it is questionable whether they will be interested in releasing only music from the vault.

Despite the fact that a large portion of the songs on *Come* originate from the 1993 *Glam Slam Ulysses* production, when they were touted as "P" songs, it was Prince's idea to release *Come* as a "Prince" album. Five of the 10 songs were included in the *The Beautiful Experience* film, credited to "P" and many of the songs feature in "P"'s current live repertoire, making it very difficult to understand what makes a song a "Prince" or a "P" song, and in what ways "P"'s music differs from Prince's. Arriving over a year since Prince's much-publicized name change, and a few months after the worldwide success of "The Most Beautiful Girl In The World" by "P", it is even possible that the average record consumer will think that Prince has decided to return to recording as "Prince" again.

### Different versions

Nearly all the songs on *Come* were written for the ill-fated *Glam Slam Ulysses* production, "an interactive musical theatre," that premiered at Glam Slam in Los Angeles on August 21st 1993. Three of the songs, "Race," "Come" and "Loose," had previously been previewed, in one form or another, on the *Act I* American tour in the spring of 1993.

Some *Act I* aftershows included an early draft of "Papa." "Dark" was also coming together during the *Act I* tour and was then performed on a few occasions on the European *Act II* tour. An instrumental version of "Pheromone" premiered on BET's *Video LP* television show in the States in April 1993. "Solo" was copyrighted (by Prince) in October 1993, along with most of the *Glam Slam Ulysses* material. Thus, *Come* is pretty much representative of Prince's 1993 production, with "Letitgo" being the only newly written song tailored for the album.

Prince wrote all the songs on the album barring "Solo," which was co-written with David Henry Hwang, Tony Award winning playwright of *M. Butterfly*. Besides the Paisley Park studios, recordings for the album took place at the Record Plant and Larrabee Sound studios in Los Angeles. Although Michael B., Sonny T., Tommy Barbarella, and Mr. Hayes are listed as musicians, the album sounds very much like a solo recording by Prince, with occasional vocal backings by Mayte (on "Race"), Kathleen Bradford (on "Letitgo"), and a sample by Jearlyn Steele Battle on "Race." Additional instrumental contributions are by Eric Leeds (flute on "Letitgo"), Ricky Peterson (keyboards on "Letitgo"), and The New Power Generation Hornz on "Come," "Race," and "Dark." Perhaps the most surprising appearance on the album is by Vanity as Prince's partner on "Orgasm," for which he has pulled out the 1983 outtake "Vibrator," featuring Vanity's orgasm moanings. A brief part of the song was previously used as a segue on Madhouse's 8 album. Incidentally, Vanity is not credited by name, only by the words "she knows."

"Solo" is clearly a solo effort by Prince, but band members may have been involved in the original recordings of many of the other songs. However, since many songs have been drastically re-worked or even re-recorded, it is very difficult to know the extent of their actual involvement in the "final cuts." "Dark" has much more of a live ambience than the other tracks and is probably a live recording made with Prince's four-piece backing group augmented by The N.P.G. Hornz.

The original version of *Come* submitted by Prince to Warner Bros. in March 1994 included "Endorphinemachine" and "Interactive," but lacked the title song. Warner Bros. asked for "Come," as well as two or three other really strong songs. When the album was delivered back in two months later, Prince had added a revamped version of "Come" and the newly written "Letitgo," but had taken out "Endorphinemachine" and "Interactive." His explanation was that those songs were written and sung by "P", making them inappropriate for the album. Both songs appear on the "P" *Interactive* CD-ROM, which was released by "P" and not Prince. Consequently, Prince felt the two songs were used up and didn't want to "re-release" songs that were already available. He

had earlier refused including "The Most Beautiful Girl In The World" on the same grounds.

"Strays Of The World," also from the *Glam Slam Ulysses* production, was included on another configuration of the album, possibly a "working version" compiled by Prince prior to completing the final version. On this version of the album, "Orgasm" was entitled "Poem" and was the opening track. The remaining *Glam Slam Ulysses* songs, "Dolphin," "What's My Name," and "Pope," were never considered for the album.

Still not completely satisfied with the material that Prince had submitted, Warner Bros. asked for the live version of "Shhh," as several radio programmers were aware of it from *The Beautiful Experience* video and there was a lot of interest in the song. This time Prince refused, leaving Warner Bros. no other option than to accept the album as it has since been released.

### A new spiritual revolution

At barely 49 minutes, *Come* is Prince's shortest album since 1989's *Batman*. Although the album doesn't break much new musical ground for Prince, it is a focused collection of accessible tunes. No song really stands out as a particular classic, but the material is inspired and consistent enough to make it an enjoyable and satisfying album.

Even though many of the songs on *Come* originally were musically quite disparate, Prince reworked them to achieve a unified sound. Contrasting with the back-to-basics, live band sound that emphasised "real" instruments (including organ and live drumming), on much of *Diamonds And Pearls* and "P", *Come* is highly electronic and contemporary-sounding, with synths playing a crucial role and with computer drums instead of live (acoustic) drumming. For the most part, Prince has kept the arrangements fairly simple and avoided unnecessary ornamentalations. The album's spare, lean sound and some of the tight, funky workouts recall some of Prince's earlier "minimalist" work, while the jazzy and funky horn arrangements bring to mind Eric Leeds' and Atlanta Bliss' contributions to Prince's music during 1986-1988.

Compared to the eclectic range of musical styles and influences heard on most Prince albums, *Come* is quite homogeneous, concentrating mostly on funky, danceable tunes. Relying more on grooves and rhythmic intricacies than melody, "Come," "Race," "Space," and "Pheromone" provide some of the album's most satisfying moments, proving that Prince's foremost strength lies in concocting infectiously irresistible grooves. Perhaps most impressive musically is "Letitgo," which fuses an arresting melody with a bouncy, funky beat. Most unusual is "Solo," a vocal "improvisation" with harp accompaniment.

Most reviewers immediately labelled *Come* Prince's "sex album," picking up on the album's explicit lyrics and sexual contents of songs like "Come," "Pheromone," and "Orgasm," as well as Prince's whispered seductions that link many songs. However, describing the album as sexually obsessed is somewhat simplistic (the individual songs deal with a variety of subjects), and proves that most critics never look beneath the surface meaning of Prince's lyrics. Much of Prince's work requires an audience to work, to be imaginative, and *Come* is no exception.

When viewed as a whole, with the connecting segues of rushing water and spoken introductions, it is possible to thread together a theme of preparing one's self to "come" to a higher level of consciousness. The first two songs, "Come" and "Space," serve as a general invitation to "come" to a world of sexual salvation, the middle five songs (from "Pheromone" to "Dark") seem to reflect various conflicts and issues that need to be dealt with to free one's mind, and the final three selections ("Solo," "Letitgo," and "Orgasm") are the culmination of the journey. References to water are found in Prince's work throughout his career, and the allusion to water on *Come* is equated with the notion of purification, much like baptism is symbolic of a cleansing of the soul and of a spiritual rebirth. On a deeper level, *Come* is an album about "the dawning of a new spiritual revolution," as Prince writes in a "mirror message" in the CD booklet.

The word "come" makes numerous appearances in the Book of Revelation (from which Prince has certainly drawn inspiration in the past). The most significant use is found in Chapter 22, the last chapter of the last book of the Bible. There, Christ says "Behold I come quickly" (verses 7, 12 and 20), while it says in Chapter 17, "And the Spirit and the bride say, Come. And let him



## The evolution of "Come"

The title track to *Come* has been circulating among collectors in various incarnations for about a year and a half.

### Come [version #1] (4:38)

The first known live performance of "Come" was at the Club USA aftershow in New York on March 27th 1993. Later in the *Act I* tour, a studio version was played over the speakers before the April 16th show at the Universal Amphitheatre, Los Angeles. This early version of the song is very sparse and demo-like, and is more of a jam than a proper song. It has no repeated chorus. A few lines in the song evolved into what would be the chorus in the succeeding versions: "Come – You should do that baby, cause honey I want you to. Come – You should do that baby, do that till you're through." It also included the line "Long as you wash between your toes and through your hair," instead of *soul* as in the later versions. At the April 27th DNA Lounge aftershow in San Francisco, Prince performed a version of the song that was very similar to the demo, but included the extra lines that appeared in the later versions about the "splendid open-ended celibate friend." Obviously, Prince was still in the process of developing the song.

### Come [version #2] (3:48)

After the *Act I* tour, Prince re-worked "Come" for inclusion in his *Glam Slam Ulysses* project. He re-recorded the lead vocals and added many instrumental embellishments, along with adding more lyrics and a chorus. "Come" became a much more melodic and uptempo number which included a relentless bassline. The beginning of the song included the lyric "This is the dawning of a new spiritual revolution." The line "I'll do my duty there" became "The feeling will be there." The new lyrics gave the song a much more spiritual undertone. This version of the song became

the most well known among fans, as most of the live performances of "Come" from the *Act II* tour to present are based on it.

### Come [version #3] (3:14)

Still another version of "Come" was debuted on the TV special *The Beautiful Experience* in April 1994. This version sounds like the rhythm track has been remixed to make it more of a dance song. The vocals are the same as version #2, but the music is different. Many of the racier lyrics were cut and the spiritual aspects of the song are more obvious than in the previous versions. Besides the obvious innuendo of the song, the lyrics to versions #2 and #3 of "Come" can be interpreted as Prince inviting the listener to join him in a new age of spiritual enlightenment.

### Come [version #4] (11:13)

The official version of "Come" was released as the title track of Prince's new album in August 1994. Once again, the song was radically re-worked, and bears little resemblance to the previous versions. The tempo was slowed down to become more of a jazzy funk strut. Many of the verses from the previous versions were rearranged and many more lyrics were added. The explicit lyrics were restored, making this version more sexually-charged than all the previous ones. Seemingly forsaking the more obvious spirituality of the previous versions, "This is the dawning of a new spiritual revolution" is no longer a lyric in the song, but a phrase in the album's liner notes.

The evolution of "Come" may not end there. New remixes have been recorded, including one that is far more explicit than all the previous versions. If we're lucky, more versions may still "come" our way.

By TROY MOTES.

words, sounds and even breath are not needed. This is paradise, the centre of the universe, which is beyond the field of space and time, and apparently where one can even see the future, "if you try."

"Come" includes one of the album's many musical metaphors, when Prince sings "like a strawberry, chocolate Fender Jazz, mash potato fuzztone all over your thighs." The idea here is that of going beyond the ordinary; this multi-flavoured, musical ejaculation being almost like a sexual serving up of "starfish and coffee."

Carried by a fluid, hypnotic bass line, "Come" showcases a gorgeous horn arrangement that combines jazz flourishes with funkier riffs. Halfway through the song takes off on an instrumental excursion that features inspired horn interplay between an Oriental-flavoured solo and a jazzy ensemble part. In fact, the assured arrangement (the "dressing") of the song is more intriguing than the actual musical contents.

"Come" segues into "Space," a seductive and relaxed mid-tempo number that seems to combine allusions to masturbation with a spiritual undertone. The song starts out with some ethereal music and sounds of people talking, as if they were mission control at NASA preparing for lift off. Dreamy and airy synth chords and lines contrast with an insistent bass that repeats an addictive figure throughout. Shuffling drums reinforce the

that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely." The last quote incorporates the notion of the "water of life," which is consistent with the idea of water as purifying the soul and indicating a spiritual rebirth.

Some of the lyrics on *Come* are unquestionably amongst the most graphic Prince has ever recorded, and it is a peculiar dichotomy, indeed, that in Prince's work it often seems as if the more sexually explicit the lyrics, the stronger the spiritual message. "I think my attitude is so sexual that it overshadows anything else," Prince said in 1981, and to some degree this assessment is valid 13 years later.

## Spiritual undertones

The opening, title track, at over 11 minutes, is the longest album cut Prince has ever officially released. The final album version of the song is much longer than the previous configurations. Prince has removed the high-pitched synth motif that was a crucial ingredient in the early versions, and has recorded new vocals, a new bass line and an extended instrumental segment. With its laid-back, meandering feel, the released cut is very different from the previous versions, which were decidedly colder and more mechanical.

"Come" starts out with the sound of waves rushing against the shore. "If you're 18 and over, I've got something for your mind," Prince says at the start of the song, and there is evidence that "Come" is indeed a song with spiritual concerns underlying it, in spite of its extremely graphic lyrics, and perhaps even because of them. Prince repeats the line "Spirit's calling, here's the reason why" several times throughout the song, stressing that this is not just a carnal experience of lust. Rather, the emphasis is on preparing the mind to receive a new level of understanding.

Prince uses such non-subtle lines as "Can I suck you baby? Can I fuck you baby?" and "With my tongue in the crease, I'll go round when I go down," as well as a series of licking noises thrown in for good measure. After asking if he can suck her, he says, "I don't want to hear you scream. Don't talk or breathe. Don't cough or sneeze. Just dream, dream, dream." The sense of this is that with sex and orgasm, Prince and his lover have reached the still point, where

lazy funk groove. Prince speaks and sings the verses in his normal voice and uses his falsetto voice on the chorus. Despite Prince's vocal versatility, there is little musical variation throughout, and the song manifests Prince's skills as a producer and his mastery of sound "architecture," rather than displaying any innovative or outstanding songwriting ideas.

The first hint of auto-erotic comes when Prince says that he has painted his lover's face on the ceiling. Instead of taking this literally, it seems more likely that he imagines her face on the ceiling as he lies on his back. This seems to be confirmed when he then says, in a stronger hint to masturbation, that he stares at it all the time and imagines what it is like inside her bedroom, inside her sky. Prince makes another musical self-referential metaphor when he ascribes to his lover the reason why there is bass in his boom box. It is as if he is saying that she is the essence of his life, his heartbeat.

Prince interjects a spiritual notion by saying "Everything I'll do to your body, baby, I'll do to your head." This echoes the start of the song "Come," where he says that he has something for his lover's mind. This will make his lover "hip to the deep rush, deeper than the boom of the bass." That "deep rush" is the musical equivalent of a metaphysical void out of which all things arise, and back into which they fade. In Prince's cosmology, that void, that still point referred to in "Come," is addressed in terms of a form of sexual revelation. It is those things that Prince wants to do to his lover's body that will bring them closer to space, the transcendent. Thus, "Space" stresses the notion of a sexual path to personal enlightenment, much like "Come" does.

## Obsession

"Pheromone" starts, again, with the sound of waves crashing against the shore, continuing the idea that we are in the middle of a purification process, of being brought around to Prince's way of thinking. Prince whispers the words "Come, lay down beneath my shadow, lay down beneath my shadow," to his lover. "Put my left hand under your head, while my right embraces time. Therein my virgin love's wine."

This beginning takes us into a very symbolic and spiritual realm, even though the song itself presents one of Prince's most graphic and seemingly



violent visions ever. By both embracing time in one hand and placing the other hand under his lover's head, it is as if Prince is bestowing upon his lover the ability "to see the future," a concept mentioned more than once in the title track. What we have then is Prince as the guide to "the Dawn." This comes at the point in the album where we are about to explore a series of subjects that touch upon how we relate with others, with society and even ourselves. This is the beginning of the inward journey to self discovery.

In "Pheromone," Prince presents the image of a man swept up by "love's wine." The song is about the "high" of obsession, the burning of lust that compels the voyeur to spy upon the woman of his fantasies. At the outset of the song, Prince defines "love" by the not entirely romantic concepts of "Lust," "Obsession," and "the vast ways you Envelope my soul."

In complete contrast to the smoothness of "Space," "Pheromone" is an intense, ferocious number propelled by a relentless, metallic-sounding drum beat. The theme of obsession is very much reflected in the urgent and monotonous feel of the music. Prince's almost indistinct voice murmurs various phrases in the background. It is as if we are being permitted inside the mind of the voyeur, so that we can hear his inner voices urging him on. Although there is a lot going on beneath the surface of the song, the arrangement is sparse and tight, focusing on drums and Prince's falsetto vocal. "Pheromone" is one of the album's most compelling efforts, and it is the only song that has not been reworked for inclusion on the album (it is identical to the original version in *Glam Slam Ulysses*), possibly because Prince felt he could not improve on the original.

The song narrates a story about what is going on in the home of "the beloved," the woman who is the subject of the voyeur. Interestingly, the woman's home is described as a "castle," which is reminiscent of "Darling Nikki," where Prince was also taken to a castle. In both songs, an intense sexual encounter occurs in the woman's keep. The real subject of "Pheromone," however, is not the action that the voyeur watches, but is instead his reaction to what he sees.

The voyeur is as much a prisoner of his beloved as she is a prisoner of the unidentified man who has tied her up and pulled a gun on her. The voyeur is a prisoner of his reaction to the beloved's pheromone, the chemical attraction that draws him to her. His high from this attraction is so strong that he does not care about the fact that she is with another. In fact, he is so obsessed that while the voyeur wants to save his endangered beloved, he is also so aroused by what is going on that he indulges in his voyeurism and just watches as the action unfolds. It is as if the more intense the action, the more intense the pheromone, and the more enslaved he becomes to his obsession with his beloved.

The intruder (if indeed that is what he is), also plays out a role as a prisoner. Although he has tied up the woman and pulled a gun, thereby establishing his domination over the woman, he begs for her love. At one point the intruder grinds himself on top of the woman, but he does not penetrate. He then gives the captive the gun so she can point it at him while he masturbates and while she smiles, with a tear running down her cheek.

The entire scenario in "Pheromone" is so full of vague and uncertain details that the song very subtly draws us into it. We do not know if the woman knows the intruder or not. He could be a friend or a stranger, and we do not know whether he gained entry by invitation or by force. Even the bondage and the domination that they engage in might be consensual, or possibly not. For all we know, the action may just be the fantasy of the feverish mind of the voyeur.

By creating these uncertainties, Prince wants us to use our imagination to supply the details, to draw us into the world of the voyeur. The line "What happens next all depends on your style" also forces us to become involved in the song. Despite his use of graphic images, Prince has always known that it is best to leave something to the imagination.

Regardless of the nature of the action, what is obvious is that the voyeur's reaction to it is not on a human level. His attraction is chemical, instinctual and without any deep emotion. So this is the first hurdle that needs to be overcome, the burning of lust and obsession that keeps us from an experience of love.

In "Loose!," Prince puts forth the proposition that you need to free yourself and be all you can be. The song was first heard on the *Act I* tour, in a

medley with "Partyman." The version in *Glam Slam Ulysses* was a raunchy guitar-dominated fast-paced rocker. Since then, Prince has radically altered the tune, transforming it into a techno-style number by replacing most guitar parts with synths and adding a multitude of sound effects that fade in and out of the fabric. He has kept some of the original guitar parts and his vocal seems to have been left intact. There is an urgency about Prince's vocal delivery (recalling "My Name Is Prince"), but the net result is a confusing blend of techno and rock, and the song is of little musical merit, sounding underdeveloped and incomplete.

Prince uses another music-related metaphor in "Loose!," the idea of cutting loose while at a concert or in a club, to relate the concept of following one's own instincts in order to live one's life to its fullest. Prince may urge us to "whoop it up," but he never merely advocates mindless nihilism or irresponsible activities. Therefore, he advises the "angry cocks" to get their education first, before going out to buy their (dancing) shoes. Prince is advising against merely going out to act like a mindless rebel without really knowing what you are doing or why. Taking the effort to develop your mind before you set off to take on the world may be more difficult, but the rewards will be greater.

### Social problems

"Loose!" deals with how we relate to ourselves. "Papa" is concerned with the relationship of one individual to another, in this case the individuals being father and son. The song is a tragic tale of child abuse and paternal suicide. With the song more spoken than sung, it seems as if Prince is reading a report, diary or parable rather than telling us of an actual event from his autobiographical past. A similar usage can be found in "The Sacrifice Of Victor," a song which also had allusions to child abuse in it, where the song started out with Prince asking the congregation to "turn to the Book of Victor."

What becomes obvious in the song is that the father is not really punishing the child because of his act of "throwing stones at passing cars." The father has his own personal demons haunting him. Those inner conflicts and problems, exacerbated after having "worked too hard," have caused him to take his rage out on everything around him. Papa overreacts to his son's misbehaviour by punishing his child onto a closet floor and then locking him inside.

The father ignores his son's pleading, and then goes out and shoots himself with a shotgun. His last words reveal that he is still fighting his own problems, wondering why he no longer loves his woman. And by using a shotgun, the father has chosen a manner of death that has permitted his imprisoned son to hear the fatal shot, as the "Boom! Boom! Papa" lets us know. In this way, Prince has constructed a tale of the ultimate form of abuse, for under such circumstances the child could easily imagine that it was his misbehaviour that caused his father to shoot himself.

To give the song a more universal quality, the four-year-old child is not given a name, he is simply called "Baby." This turns him into a sort of "every-child," a symbol of the innocence of childhood tragically betrayed by the one who should be most trusted. This reinforces the notion that the song is intended as a general lesson about the horrors of mistreating a child and not as a revelation of actual past physical abuse in the Nelson household.

The fact that Prince's father never shot himself should also indicate that this song is not strictly factual. However, it should be noted that in the semi-autobiographical film *Purple Rain*, the Kid's father did attempt suicide with a gun (notice the correlation between the names "the Kid" and "Baby"). What this leads to is the idea that Prince may have felt that there were aspects of his childhood that hurt him emotionally, and he is comparing the hurt to the pain of physical abuse. Apparent confirmation of this comes from the ending of the song, where Prince says that each of us "knows some kind of pain." The answer to that pain is to, in the middle of all the craziness of life, find someone to love, for that love will give purpose and meaning to one's life. The final upbeat line of the song, "There's always a rainbow at the end of bad rain," is the promise of better times following the ominous thunderclap that started the song.

Prince recounts the painful tale, reciting the lyrics over a slow, bluesy musical backing. A restrained guitar phrase and a slide guitar lick are underpinned by bass and drums in a very sparse framework. Thunderstorm sound effects add to the air of menace and drama. The tune changes abruptly at the end as



Prince sings the positive conclusion to the song over a full-tilt rock backing. "Papa" was first played during some aftershows on the *Act I* tour. At this early stage, the song didn't yet have the closing segment. The song was not included in *Glam Slam Ulysses* but appeared in *The Beautiful Experience* in a version that is identical to the released version on *Come*.

"Papa" deal with the issue of child abuse, a social problem that involves the use of power and authority by an older individual to dominate a child. "Race" addresses the social problem of racism, where power and authority is used by one group to dominate another. The song dates back to sessions for the *FF* album and was recorded in December 1991. It was first heard on the *Act I* and *Act II* tours, and appeared in the *Glam Slam Ulysses* production. The loose and funky live band ambience of the original song was replaced by a more electronic and robotic feel when a new version appeared in *The Beautiful Experience*. Prince has edited down *The Beautiful Experience* version for *Come*, and has replaced a guitar solo by other guitar parts.

Compared to the original version, "Race" is still very funky, but the song has become a somewhat lighter, poppier tune. Prince alternatively raps and sings the verses to a minimalist backing of a synth bass figure (in a very low register) and rhythmically strict drums. Funky horn interjections and some catchy synth phrases are added on the chorus which is simultaneously sung and more or less chanted. Playful vocal samples and miscellaneous sound effects spice up the arrangement.

"Race" opens with the sound of waves and Prince saying, "Lie down fair morning, come away. 'Til the rain is over and gone." This suggests that until the world is finally purified, the problem of racial discord is something we will have to confront. Prince says that if the air is thick with tension, it is on the account of the racists who cannot deal with the "colourful sight" of people getting along. Prince goes out of his way to insult the racists, referring to them as "separatist rookies," who would presumably be ineffectual know-nothings. He also says that they talk so fast "that even they don't know what they mean." Thus, even the racists are unable to understand their own double-talk, and all they can do, as Prince says, is to mindlessly "regurgitate the racist lines that keep us apart." Of course, if someone cannot understand himself, he is never going to even come close to understanding someone else.

Prince's answer to this problem is to stress our common humanity, and not dwell on the differences that are all too superficial. The line "Cut me, cut you, both the blood is red" recalls lines from William Shakespeare's *The Merchant Of Venice*. By following up with "I gotcha!" Prince announces how he has trapped the racists into facing the fact that their propaganda is nothing but a lie, disproved by common humanity.

Rather than "educate" a child into believing that there is such a thing as racial superiority, Prince would prefer that the child remain a "fool" with no such set of beliefs. Still, he is aware that we must be cognizant of what has happened in the past so that we can avoid those problems in the future.

Near the end of the song, there is the line "And if he imitates the best, I guess that is what I'll try to be. And I will let the rest dissolve with my guitar underneath the sea." The sense of this is that we should strive to live according to the highest of principles, and that if the young can learn to do this, so should all of us. This is so important a matter that Prince would just as soon see everything else disintegrate into nothingness, including, without hesitation, something as important to him as his guitar. This stress on teaching the young to avoid racism, as well as the idea of learning from the young how to act is in sharp contrast to the disrespect and beating inflicted on the child-victim in "Papa."

## Depression

"Dark" begins with Prince saying "Only the top of the rose petals always be sweet," which implies that something more bitter lies underneath. In this case, the bitterness is that of rejection, even though the woman is the meanest bitch the man in the song has ever known. His loneliness and depression are expressed in terms of how he can see nothing outside his window except for a dismal rain, and even in the sunshine he is lost in a "shadow of pain."

The man is obsessed with a woman who has rejected him. In that sense, "Dark" is the opposite of "Pheromone," where the man's obsession had him so intoxicated that he did not care that his beloved is with another. In contrast, with "Dark" the man's obsession has him in the deepest pits of depres-

sion now that she is no longer around, even though it appears that it is a good thing that she is gone. After all, the woman in this song is the ultimate mistreating woman, who not only has taken the man's sex, money and self-esteem, she even takes enjoyment out of doing so.

The extent of his obsession is expressed by Prince saying that he did not know why they had to part. In spite of all that he has said about his mean-spirited lover, Prince says that he does not understand why she left him. In the end, even when the man curses his lover, it is not for the wrongs she committed upon him, but instead it is because of the fact that she left him alone in the dark. If this song is intended to teach us anything, it is that until the man figures out why he is such a willing victim, he will stay in the dark.

In contrast to most of the songs on *Come*, which follow the orthodox verse/chorus form, "Dark" is written around a so-called AABA structure. The song is divided into four parts: the first is an eight-bar phrase containing the dominant melodic theme (A), which immediately repeats; it is followed by a release of contrasting melody (B), which then returns to a repeat of the first section, the close of which is framed by the title, "Dark."

Sounding superficially like an archetypal Prince R&B ballad, "Dark" is a sparsely instrumented piece dominated by nice and easy jazzy horns. The arrangement focuses on "real" instruments, horns, organ, bass guitar and acoustic drums, and the song has a distinct live band sound that is reminiscent of much of the *Diamonds And Pearls* and the *FF* albums. Another prominent feature of the song is Prince's trademark vocal arrangement, with his normal and falsetto voices multi-tracked to great effect. For all its qualities, though, the song lacks originality and doesn't mark any improvements on such classic ballads as "Adore," "Slow Love," or "Do Me, Baby."

## Non-being

"Pheromone" opened the middle portion of the album with a song about the high of an obsessive buzz with which there was no down side. "Dark" explored an opposite, where the rejected person's obsession shows him no glimmer of hope. The concluding segment of the album opens with "Solo," which explores the subject of being away from one's lover from a different perspective than either "Pheromone" or "Dark." "Solo" contains none of the consuming delirium or despair that is found, respectively, in "Pheromone" or "Dark." The separation seems just as deeply felt in "Solo," but it is felt from an entirely different perspective.

Prince sings of a man who is "so low that the curb seems like a sky scraper" when he is alone (solo), but when he is with his lover he is so high that the stars are underneath him. The song continues with Prince saying that it is so quiet that he can hear his blood rushing through his veins. The mood this song conveys is not one of despair at the parting of one's lover as it is a feeling of non-being. It is as if having become one with his lover, to be apart from her is the same as being away from his own self.

The union of the lovers in this song is so perfect that when they make love even the angels are compelled to watch in wonder. This is the same paradisaical still point that was referred to in the song "Come." When they make love, the purifying rains fall, and she cries in ecstasy. She was so kind that Prince felt sorry "for all creation" because no one was fortunate enough to observe the miracle of her love. So instead of the shallow possessiveness expressed in "Pheromone" or "Dark," the emotion expressed is one of compassion for those who have not experienced the bliss that love can bring.

The pain of separation has him feeling so lost and abandoned that he wonders if he will ever be found again. But there is no panic, no self-absorbed feeling sorry for himself. It is as if he is quietly accepting this fate, knowing that it will be difficult until he has her again. Now that she has gone away from him, he simply wants to be still, silent, and let his senses sleep. This repeats the theme that he is incomplete without his lover around, that without her he is nothing, he is "no one."

Musically, "Solo" is a radical departure from anything Prince has done although the improvisation-like vocal faintly recalls "God." The song is virtually sung a capella. Prince's expressive and versatile voice is accompanied only by what sounds like a sampled (synthetic) harp, playing a vaguely flamenco-sounding motif. A part of the melody shows a slight resemblance to George Gershwin's classic "Summertime," while the harp sound invites comparisons with Andreas Wollenweider. Nonetheless, the song is a highly original, evoca-

tive piece of music, and, in spite of its minimal instrumentation, it is one of the album's most dynamic and dramatic songs.

## The final release

"Letitgo" starts with a woman (Vanity) speaking the phrase, "Ready or not, here I come," while Prince urges her on. This could be seen as Prince's way of saying that in order for a person to achieve the ultimate release, one first has to let go of the past. The song came from Prince's frustration with dealing with Warner Bros., and was more than likely included as a last-minute jab since they would not accept the first version of the album. The song has Prince bidding farewell to Prince. By mentioning that he has a new name, and that his song will "ring in your ears," he is taking a very public slap at Warner Bros. Perhaps not since "Hello" has Prince dealt so openly with his immediate personal conflicts in a song.

The song implies that as "Prince" he was so constrained by the demands of the music industry that he was unable to truly express his feelings, and he felt as if he was just going along, caught up in the routine. Everyone else might have been "high," but for Prince, at least, "there never was a good seat at any of this man's shows." But now, after longing for "14 years and tears" to express himself, Prince is finally ready for the rain to wash away his past baggage so that he can start anew.

The somewhat depressive, gloomy mood generated in "Dark" and "Solo" continues in "Letitgo," the album's most fully developed composition. The minor key tonality underscores the seriousness of the lyrics and gives the song a hauntingly memorable quality. The harmonic spectrum of the song recalls past efforts such as "When Doves Cry," "17 Days," "The Question Of U," and "Thieves In The Temple." The main ingredients of the arrangement are synths and Prince's funky bass playing.

Prince augments the basic verse/chorus form by adding a climb section that pulls away from the verse and reaches up to the chorus. Prince sings the descending Clintonesque melody of the verses in his lowest registers. Beginning with the climb portion, the vocal line rises upwards to the chorus and its accompanying synth hookline, the melody of which has a distinct Oriental flavour to it. Prince's vocal sounds detached, but his words are shot through with a subliminal emotion that is deeply affecting. The result is a thrilling, mesmerizing piece of music.

Having gone through the various lessons of the album, we now reach that final release, "Orgasm." The song starts with Prince urging his partner to "come on" as we first hear a rush of purifying water and then the screech of an electric guitar (similar to the guitar orgy finale of "Annie Christian"). His lover moans in the background. The sense seems to be that we have now reached bliss. She has experienced the rapture of the transcendent, beyond music, melody and lyrics.

Prince urges her to reach out with her emotions by saying, "Don't be shy, it's only you and I." He tells her to keep going, and even invites her to imagine what she looks like from across the room. That suggests that now she is at the point of her release she should view herself from a new vantage point, so that her true self is revealed to her. The song ends with Prince saying "I love you," which could be taken as being addressed to his fans as well as his partner in the song.

Originally entitled "Poem," "Orgasm" first appeared in *Glam Slam Ulysses*, as an untitled segue between "Space" and "What's My Name." A longer version was included at the end of *The Beautiful Experience* film. "Poem" was the opening track on an earlier configuration of the *Come* album. The idea may have been to have the rest of the album representing the aftermath of orgasm. As released, however, the song acts as the final place of arrival for those who have undergone Prince's discourse on cleansing the spirit.

## Indifferent reviews

The reviews of *Come* have been fairly negative. The *Rolling Stone* review by Tom Moon was dismissive (two and a half stars out of a possible five). He concluded that the album documents Prince at a "surprisingly mediocre point" and complained that the lyrics were "banal" and sexually preoccupied: "*Come* features the most blatant soft-porn pillow talk Prince has ever released." *Los Angeles Times*' Ernest Hardy felt the album wasn't "near being a great Prince album," while Jon Bream described Prince in *Minneapolis Star Tribune* as

being "desperate or just misguided." Tim Marsh, writing for *Select*, gave the album two stars out of five, speculating that Prince is "merely raiding his back catalogue to fulfill some fine print in his record contract."

Describing the album as "robotically cold," Barney Hoskyns, author of *Imp Of The Perverse*, a 1988 book on Prince, complained in *Mojo* that the album was too explicit: "What Prince himself fails to appreciate is that the minimalism of, say, 'Kiss,' was about a 100 times sexier than all the get-down-motherfucker exhortations he's recorded since 1987." Q's Ian Cranna had similar reservations: "It's a universal truth that the veiled is much more enticing than the explicit. Prince evidently feels honour bound to prove the opposite." He felt the album is "far more erratic than erotic," giving it three stars out of a possible five.

*New Musical Express*' Dele Fadele was positive, awarding the album seven stars out of ten possible and calling it "a fitting, party-down wake with a few annoying incidents." Even more enthusiastic was *Vox*'s Gavin Martin, who gave the album eight points out of ten: "All things considered, *Come* is a superb send off," adding that "it reeks of salacious sex, body sweat, kitsch poetry and keen animal instinct."

## Lack of enthusiasm

Much like the case with the greatest hits collection in 1993, it is obvious that Prince's heart wasn't fully in the *Come* album project. According to insiders, he has indicated that he doesn't care how the album does commercially. Instead, he has taken every opportunity to promote the 1-800-NEW-FUNK album and "Love Sign," playing it on a couple of U.S. television shows and shooting a video for the song (but ignoring requests to make a video for "Letitgo"). Prince's indifference is also evident from the overall spartan packaging and use of previously published photos (from *Prince Presents The Sacrifice Of Victor*).

Warner Bros. were very unhappy about "Love Sign" being issued as a promo single, since they felt they had an agreement with Prince that he would not release the song separately, in any configuration. The lack of commitment to the album seems mutual, since Warner Bros.' promotional efforts have not been overly active.

Without the full backing of Warner Bros. and Prince, it seems likely that *Come* will end up being one of Prince's weakest selling albums in years. Indeed, the modest sales and limited impact so far on charts worldwide indicate that the album will fade away very quickly. At the time of writing, the album is at number 24 on the U.S. album chart (having peaked at number 15). *Prince's Gold* album will hopefully get the full support by both record company (which ever it will be) and the artist formerly known as Prince.

By PER NILSEN with help from DAVID J. MAGDZIARZ.

Previous articles on Prince's albums have been published in the following issues of UPTOWN: For You (#13), Prince (#13), Dirty Mind (#8), Controversy (#11), 1999 (#7), Purple Rain (#14), Diamonds And Pearls (#2), and *Come* (#7).

We here at treat our artists with a lot of . It makes us when they become . If our artists want to be called or that's cool. We just want to make a and have a good time. So here's the new Prince album. But don't call him Prince, call him . O.K.?

W.B.

Prince *Come* album  
produced, arranged, composed and performed by Prince

We here at treat our artists with respect. It makes us when they are . If they have new they want to give to their that's cool. We just want 2 bring u so u can have a good time. So here's the new album from and friends. Just don't call him Prince, O.K.?

and be N.P.G.

1-800-NEW-FUNK  
PRODUCERS: Prince  
NPG / Bellmark 71086

1-800-NEW-FUNK

Warner Bros.' tongue-in-check advertisement for *Come* and Prince's reply a few weeks later.



# THE INTERACTIVE EXPERIENCE



# Interactive



*Computer technology and music have successfully merged in an exciting new media, interactive music for a computer with CD-reader – CD-ROM. Although not the first release of its kind, **Prince & The New Power Generation Interactive** has definitely broken new ground in this new form of technological expression.*

**P**RINCE'S NAME CHANGE to **THE NEW POWER GENERATION** is less about musical (or personality) changes than it is about finding and exploring new, alternative outlets for his music, and for once, it seems that his artistic promises have materialized in the form of an actual product. The game succeeds in many different ways. First, and most importantly, it allows Prince a means of releasing new music outside of his Warner contract. Secondly, it allows Prince to explore his art in a new unique form. Thirdly, it pacifies the executives at Warner Bros., as the game on the most basic level, can be viewed as an impressive advertisement. The game has that "Prince feel." Extreme detail has been given to the graphics. The game remains basic enough that both the novice and fanatic can enjoy the game.



## *Foyer*

As the game begins, you are shown a large screen with a large **Prince & The New Power Generation** symbol, and a small television monitor playing the video for "Interactive." The first part of the video is the same as the one broadcast, while computer graphics are shown during the end.

Through these images, we learn that we are on board a small circular space craft. As the song reaches its guitar climax, you are instructed that the ship is malfunctioning. The vessel crashes into a building in the shape of **Prince & The New Power Generation** in a mountainous region. It is from here that you enter the building and the Foyer, beginning your interactive experience. From here you can go to the Studio, Music Club, or Hallway.

The game comes with



very little in way of instructions, leaving the player room to explore. It is through this exploration that the game is played. The goal is to wander through the ♣ shaped building, solving various puzzles, which are rewarded by jewel pieces of the ♣. Once all five pieces are collected, your craft will be repaired, and you will be able to watch the next new video ("Endorphinemachine").

## Studio

Modelled closely after Studio B at Paisley Park, the studio is probably the most enjoyable for die-hard fans. To get to it, you descend down a spiral staircase, with futuristic space scenes all around you. During this, music similar to the opening of the *Diamonds And Pearls* tour can be heard. You enter the door at the end of the staircases to find a small common room. In this



room are various framed photos of Prince. Again most photos, when clicked, produce a clip of a song, or a brief video sample. Of the more interesting items is a large vase, that when clicked, transforms images of Prince from his first four "styles." This morphing technology is very similar to the effects

used in the *Terminator 2* film.

Leaving this room, we enter the actual studio. The first mixing board allows you to experience the Funkyoka machine, which allows you to access a karaoke version of "Kiss." Of special note to collectors is the song's ending, which lasts about five seconds longer than any version that I have heard.

The second monitor, the Mixolater, allows you to endlessly mix an edit version of the song "Race." For example, you can lower all but the vocals to start, and then gradually mix in the sound effects and drums. This part is interesting as it allows the player to hear how Prince mixes his vocals, producing a harmony with himself. One complaint about this part is the sound quality – "Race" sounds scratchy at times.

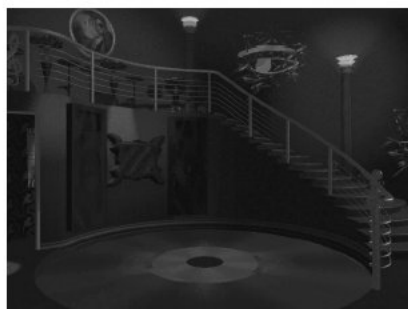
The final monitor shows four ICU's, which produce separate camera angles throughout the studio. Only one seems to be important to the game. When clicked, the intro to "Space" is heard with a small video image of a girl



asking you to follow her. Her image and instructions recur often throughout the game, producing an Alice in Wonderland type chase. Following her lead, you wander away from the mixing boards toward the sound-proof studio. Before entering, a picture can be clicked to reveal a 3-D image of the

♣. This is accomplished through use of the same effects found in numerous 3-D posters. Like these posters, you must stare at the image for awhile.

As you move on, probably out of frustration, you enter the studio itself with, amongst others, posters from the *Sign O' The Times* and *Diamonds And Pearls* tours on the walls. On the first wall, is a small plaque, which when clicked, reveals titles of songs that Prince wrote for other artists. While this may have been of interest 10 years ago, today it is old news. From here you can move to either his classic white Cloud guitar, gun mic, *Lovesexy* bass, or the Purplexx keyboard. Beside each one is a notebook, which contains various songs, which when selected, will play a lick. By the keyboard is a music counter topped with a Prince



*Lovesexy* head shot. When moved, it plays clips of "My Name is Prince" at three different speeds.

After all songs are sampled, you move on to a wall safe, which is covered by a painting of Diamond and Pearl. With a few clicks, it transforms into red velvet and the song of the same name is heard. Here lies the first, and most challenging of the puzzles. You must move different tabs, in the correct order, to open the safe. When done correctly, you hear Prince sing the three words: Diamonds, and, Pearls. The safe opens to reveal the first of the ♣ jewel pieces.



## Music Club

The music club has three main parts. The first experience which can be accessed are four video interviews taken from the nine-minute TV documentary *Prince – A Musical Portrait* from 1989. They feature the interviews with Eric Clapton, Miles Davis, Little Richard, and George Clinton. Soon bored, you next move into the DJ booth, where you can spin a short track from all of Prince's released records. Certain songs induce "Kat," the female guide, to dance across the floor. While each song plays, you can also scratch one of two records. On each record, the WB/Paisley Park emblem can be seen, another example of the detail that went into making this game.

As you leave the room, tour posters from *Purple Rain* and *Lovesexy* can be seen on the wall. Each has an actual date and venue on it. You continue out back to the dance floor, which is a large CD. If you move across it, you can climb onto a balcony. Here you can access one-minute samples of some well-known live video clips of "Peach" (from *The Sacrifice Of Victor* TV concert), "Sign O' The Times" (from the *Omnibus* TV documentary), "Damn U," "The Sacrifice of Victor" (both from *The Ryde Dyvine* TV concert), "Kiss" (from the *Nude* tour Tokyo TV concert) and "America" (promo video clip). On the wall you can face a globe that displays Prince holding his hand up as if he's saying stop. Click on the globe – it will morph and the second ♣ jewel piece will emerge.







## Hallway

Upon entering the main hallway, you are overcome by the rich graphics and detail to facts. Lining the halls are many awards and gold records which all can be clicked to hear short samples of one song from each album. One picture is taken from a scene in the "Paisley Park" video, and can be clicked to reveal a computer enhanced part of the actual video. Situated on the ceiling are large flags of the many of Prince's albums.



Branching off from the main hallway are the following rooms: Library, Candle Room, Virtual Video, Boudoir, and Circle Dome. The following are descriptions of each room, and the experiences which can be accessed. While they don't successfully describe everything, they will give you an idea of the game's general construction.

## Library

As you enter, you see an oversized purple chair, a fireplace, tour posters from 1999 and *Parade*, and various books on the shelf. Clicking on the fireplace zooms to Prince's *Sign O' The Times* wire glasses and sheet of music.

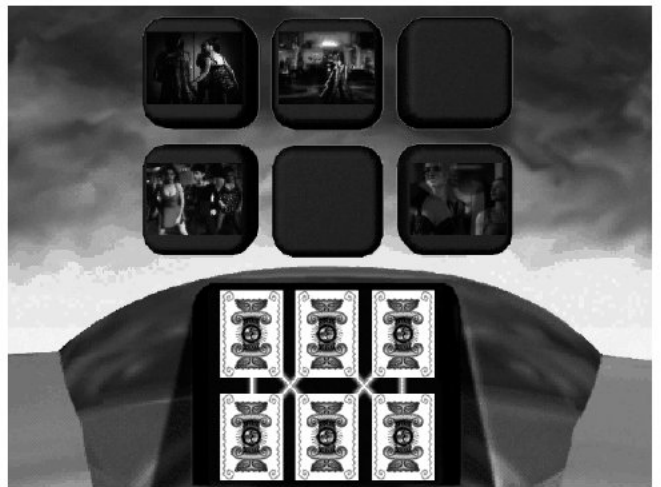
When the glasses are



clicked, a quote by Prince, explaining why he makes music (used as an intro to the 1993 edition of the book *Prince: A Documentary*), is revealed. Moving towards the book shelf, you notice the ♣ on one of the books. When clicked it opens up to reveal dates spanning Prince's career. Each can be clicked to show a picture, and text from the date. Most are simply release and award dates. Sitting in the chair allows you to touch a mu-

## Candle Room

Entering this room, you are reminded of the "When Doves Cry" video. Replicas of the stained glass windows allowing enough light into the room to reveal an alter lined with long white candles. The middle one is unlit, until clicked on. This action activates a "When Doves Cry" picture collage, which when completed, gives you the third piece of the ♣ jewel.



## Virtual Video Rooms

Further down the main hallway you enter a room very similar to the holodeck on Star Trek. Once again, the female host "Kat" appears, asking you to play with her, and splits into two separate images. It does not seem to matter which girl you follow, as both lead to one of two video rooms. The first is modelled after the imagery in the "Gett Off" video. Clicking the main alter, a video machine emerges, supporting six separate monitors. You must correctly navigate all six pieces in the correct order of the video. Successful completion will play the entire video.

Similarly is the "Diamonds And Pearls" room. It too is modelled after the video. Again you must arrange the video correctly. When both video puzzles are solved, the six tour posters which have been seen on the walls emerges, but this time without the concert dates. For each tour, the correct date must be matched. While not very challenging for most fans, it does seem to reveal which shows were Prince's favorite from each of his major tours. As these are all solved, a large key levitates towards a lock. When the two connect, the fourth piece is obtained.



## Boudoir

The last room is Prince's bedroom. The doors of the entrance is embroidered with two brass impressions of "Kat." The first comes alive and says,



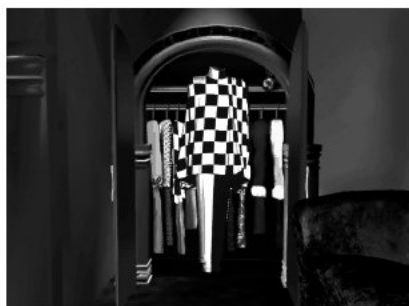
"Touch me." She is quickly followed by the second, who squeals sexually, "No, Touch me." The second, although not as visually suggestive is the correct choice, and clicking on her image will gain access to the bedroom. If the first is "touched" the player

will be sent to the beginning.

Like most rooms, details abound in the bedroom, and there are many items to click onto. The first is Prince's closet, where you can view different costumes and tour clothes. In the same



room is a vanity mirror, which when clicked produces a holographic image of Prince's head (talk about being vain). Moving back toward the main room, we notice a hot tub, complete with its own waterfall. Clicking on the picture above it shows a space collage



done to Prince music. Moving towards the room's balcony, the player moves outside to a scenic night sky. Clicking down, you see the circle part of the ♣ building. Clicking on your disabled ship, will produce a lightning bolt to charge it.

Moving back into the room, you can finally sit on the bed, which is similar to the chair in the library, allows you to view a hidden image. From this position, you can access a huge video screen, which plays most of the "Insatiable" video. The same controller also can lower the bed to an underground "love pit." The same concept was suggested in the *Graffiti Bridge* film, and one has to wonder if Prince does indeed have such a device. Clicking on a small closet will produce the last piece of the ♣. If you spin around, you can view a scantily clad woman feeling herself in what seems to be a water tank, possibly a lower level of the hot tub.



## Circle Dome

The final sequence requires the player to travel to the disabled ship. Having completed the puzzle, you should be able to enable the ship. Doing so cuts to a space scene, with the female tour guide announcing that you have reached the Dawn, and are ready



for future interactive experiences. With this introduction, you see an aerial view of your ship launching. As it rises, you can view the entire structure which you have explored. The ship takes you to the next experience, Prince and band performing "Endorphinemachine." The video again has Prince in a large "cat-in-the-hat" hat, and he is performing with the band in a very energetic workout of the song. The background has "TOTP" in large letters, in front of a crumpled silver back drop (exactly like the 'Mustang Mix' video).



## Epilogue

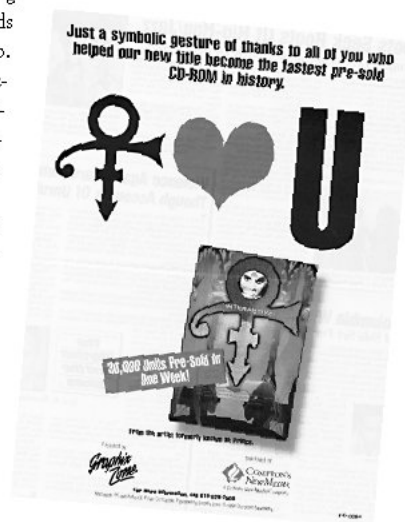
Interestingly enough, the game is compatible with both the Macintosh and Windows 3.1 PC machines, which is a feat in itself. It has been suggested that the game takes up to 20 hours to complete, but it is more like 10.

Users should be warned that the program is complicated, and requires a heavy minimum 6 Megabytes of free RAM to run properly, but recommends a full 8. Of course, your computer must have a sound card and CD-ROM drive. The game also demands better graphic cards than the common ones.

Strangely for a recording artist, all of the game's sounds and music are in 8-bit mono. For fans who do not have access to a CD-ROM, unfortunately only the song "Interactive" can be played in an ordinary audio CD player.

Graphically, the game is stunning. ♣ *Interactive* looks as impressive as any top CD-ROM game on the market. If this is what Prince has in mind in his strives to become "interactive," I eagerly anticipate future experiences!

By SEAN CUSICK.





# an EXTENDED MEMBER



W9174P  
PURPLE RAIN



W9052P  
PAISLEY PARK



WX39P  
PARADE



W8751P  
KISS



W8586P  
GIRLS & BOYS



W8399TP  
SIGN O' THE TIMES



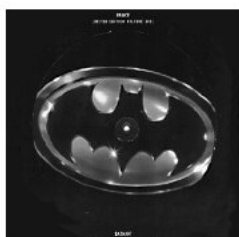
W8334TP  
IF I WAS YOUR GIRLFRIEND



W8289TP  
U GOT THE LOOK



W8288TP  
I COULD NEVER TAKE THE PLACE  
OF YOUR MAN



WX281P  
BATMAN



W2924TP  
BATDANCE



W2814TP  
PARTYMAN



W2757TP  
THE ARMS OF ORION



W9751TP  
THIEVES IN THE TEMPLE



W9525TP  
NEW POWER GENERATION



W0091TP  
MONEY DON'T MATTER 2 NIGHT



W0113TP  
THUNDER



W0123TP  
SEXY MF



W0132TP  
MY NAME IS PRINCE



W0147TP  
7



W0215P  
CONTRIVERSY

**A**LTHOUGH PRINCE HAD FIRMLY ESTABLISHED A NAME for himself in the United States prior to 1984, it took the unheralded success of the single "When Doves Cry" and the soundtrack to the film *Purple Rain* to gain this important American artist worldwide recognition. Up until this time he had enjoyed a mostly cult or underground status, and this was certainly the case in the United Kingdom. In fact, although Prince has had numerous international chart successes, it took nearly 15 years for him to garner his first UK number one single (1994's "The Most Beautiful Girl In The World," ironically his first record as *♫*).

In terms of their collectability, the various 7"s, 12"s, LP's, and CD's released in the UK by WEA (Warner-Elektra-Atlantic) International over the years certainly rank near the top of any serious collector's wandlist. Many

singles were released with different and unique picture sleeves, posters were included with others, and picture discs were produced for many singles. The pressings from the 1979 to 1983 period are especially desirable, and are among the most expensive Prince records in the world (very few can be found for less than \$100 apiece!).

This article will concentrate on the most unique of these UK releases. If a specific item is not mentioned in the text, it is either identical or similar to its American counterpart (these US releases were covered in-depth in *UPTOWN* #3). The accompanying discography lists every known UK commercial release available. However, it does not contain the numerous UK promo releases that were issued throughout the past 15 years. These will hopefully be the subject of a future *UPTOWN* article in our series of discographies.

# of the ROYALHOUSEHOLD

## VINYL ALBUMS

All UK copies say "Made In England"—some copies are manufactured in Germany for the UK.

1979	K 56772	<i>Prince</i>
1980	K 56862	<i>Dirty Mind</i>
1981	K 56950	<i>Controversy</i>
1983	WX3809	<i>1999</i> (single LP version – with or without "eye" picture labels)
1983	923720-1	<i>1999</i> (double LP version)
1984	925110-1	<i>Purple Rain</i>
1984	925110-1	<i>Purple Rain</i> (purple vinyl)
1984	925110-1	<i>Purple Rain</i> (maroon vinyl)
1984	K 56989	<i>For You</i>
1985	925286-1	<i>Around The World In A Day</i>
1986	WX39	<i>Parade</i>
1986	WX39P	<i>Parade</i> (picture disc in cardboard title sleeve with sticker)
1987	WX88	<i>Sign O' The Times</i>
1987	WX147	<i>Black Album</i> (never released)
1988	WX164	<i>Lovesexy</i>
1989	WX281	<i>Batman</i>
1989	WX281P	<i>Batman</i> (picture disc with sticker)
1990	WX361	<i>Graffiti Bridge</i>
1991	WX432	<i>Diamonds And Pearls</i> (blue cover)
1992	WX852	<i>👑</i>
1993	9362-45431-1	<i>The Hits 1</i>
1993	9362-45435-1	<i>The Hits 2</i>
1994	9362-45700-1	<i>Come</i>

## CASSETTE ALBUMS

An "M" indicates made in Germany for the UK.

1979	K456772	<i>Prince</i> (initial copies with paper labels)
1980	K456862	<i>Dirty Mind</i> (initial copies with paper labels)
1981	K456950	<i>Controversy</i> (initial copies with paper labels)
1983	K43809	<i>1999</i> (two tracks omitted – initial copies with paper labels)
1983	923-720-4	<i>1999</i> (full album) *
1984	925-110-4	<i>Purple Rain</i> *
1984	K456989	<i>For You</i> *
1985	925-286-4	<i>Around The World In A Day</i> *
1986	WX39C	<i>Parade</i> *
1987	WX88C	<i>Sign O' The Times</i> *
1988	WX164C	<i>Lovesexy</i> *
1989	WX281C	<i>Batman</i> *
1990	WX361C	<i>Graffiti Bridge</i> *
1991	WX432C	<i>Diamonds And Pearls</i> (blue cover) *
1991	WX432C	<i>Diamonds And Pearls</i> (hologram cover) *
1992	WX852C	<i>👑</i> *
1993	9362-45431-4	<i>The Hits 1</i> *
1993	9362-45435-4	<i>The Hits 2</i> *
1993	9362-45440-4	<i>The Hits/The B-Sides</i> *
1994	9362-45700-4	<i>Come</i> *

## CD ALBUMS

An "M" indicates made in Germany for the UK.

1979	K 256772	<i>Prince</i>
1980	K 256892	<i>Dirty Mind</i>
1980	K 239393	<i>Dirty Mind</i>
1981	K 256950	<i>Controversy</i>
1982	923720-2	<i>1999</i> ("D.M.S.R." omitted) *
1984	925110-2	<i>Purple Rain</i> *
1984	K 256989	<i>For You</i>
1985	925286-2	<i>Around The World In A Day</i> *
1986	925395-1	<i>Parade</i> *
1987	925577-2	<i>Sign O' The Times</i> *
1988	WX281	<i>Lovesexy</i>
1989	925489-2	<i>Batman</i> (picture disc in "batcan") *
1989	925935-2	<i>Batman</i> *
1989	925935-2	<i>Batman</i> (picture disc) *
1990	7599-23720-2	<i>1999</i> (with "D.M.S.R.") *
1990	7599-27493-2	<i>Graffiti Bridge</i> *
1991	7599-25379-2	<i>Diamonds And Pearls</i> (blue cover) *
1991	7499-25379-2	<i>Diamonds And Pearls</i> (hologram cover) *
1992	9362-45037-2	<i>👑</i> *
1993	9362-45431-2	<i>The Hits 1</i> *
1993	9362-45435-2	<i>The Hits 2</i> *
1993	9362-45440-2	<i>The Hits/The B-Sides</i> *
1994	9362-45700-2	<i>Come</i> *

## Confusion

Because they are so similar in many respects, it is quite easy to confuse UK 7" pressings with their German counterparts. This is especially true for the releases from 1989 to the present. German releases are easily recognizable because of the phrase "GEMA/BIEM" that is printed prominently on the single's label (and on all German releases, no matter the format). "GEMA" stands for Germany while "BIEM" is for the UK. If a release has both on the label then it was manufactured in Germany and sold in Germany and the UK as well.

Also a source of confusion, German pressings contain three sets of catalog numbers (in order from top to bottom, example in brackets): UK [W0056], Germany [5439-19225-7], France [WE 171]. The UK version of the same single only contains the UK catalog number, with the German number underneath it. The picture sleeve of the UK version is also usually printed on thicker cardboard stock, and features a "dip" in the rear top of the sleeve. German releases are usually printed on normal paper stock.

The original UK pressings of albums state 'Made In England' on both the sleeve and the label. Unlike their German counterparts, UK album pressings, like singles, have only a very short production run and then are almost immediately deleted. After 1999 all UK cassette albums were pressed in Germany, while the initial UK cassettes up to *Purple Rain* can also be found with paper labels.

In the early 1990's the UK record sales monitoring bodies introduced a new ruling as to how a single will be counted for the charts. Previously, a record label could release a single on as many different formats as it wanted (for example, "Partyman" was released in eight configurations in the UK), thus hoping to increase sales for a single. This was felt to be unfair, so now a company can still issue a single in as many formats as it wishes, but only four will be counted for chart purposes. This is why there is no 12" if there are two

CD singles, or no 12" if there is a picture disc. In these instances, black-vinyl 12" singles are imported from Germany for sale in the UK (these are not included in the discography, as they are German). However, the majority of the CD singles and album CDs are manufactured in Germany especially for the UK and are labelled as such.

There are also some variations that can be found among just about all 7" releases after 1982 in the UK. Initial pressings usually featured the normal paper labels (the center of the single). Subsequent pressings often contain vinyl labels, which are usually gray in color and are much heavier. The writing appears to be actually pressed into the vinyl itself in the area normally reserved for a paper label. Some singles' picture sleeves can be found in up to four different versions: a paper sleeve (either glossy or matte finish) and a thicker cardboard sleeve (either glossy or matte finish). Stickers, usually announcing the inclusion of a poster or some other physical aspect of a "limited" item can be found on some copies of a particular single, while subsequent copies of the same single might not contain this sticker.

As a final source of confusion, not all UK releases (especially the earlier ones) feature track times on the label and/or a picture sleeve. And the ones that do often list different times from those released in the United States. A prime example of this is the UK 12" for "Mountains" b/w "Alexa De Paris" [W8711], which lists the extended version of the track as being 9:56. In the US, this version is listed as 10:03. Many beginning or novice collectors often make the mistake of assuming the UK track is a slightly different version of a particular song, when in fact it is identical to the US mix. The discography that accompanies this piece lists the times as they appear on a single or its sleeve, whether or not it is correct (otherwise they were timed by the various UPTOWN staff members). Similarly, any versions unique to the UK will be discussed in the following text to hopefully eliminate this problem.



## 7" SINGLES

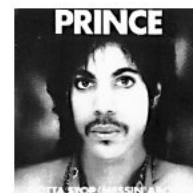
1979	K17537	<b>I Wanna Be Your Lover</b> [Edit – 2:57] / Just As Long As We're Together [3:25] (die-cut company sleeve)
1980	K17590	<b>Sexy Dancer</b> [4:18] / Bambi [4:21] (die-cut company sleeve)
1981	K17768	<b>Do It All Night</b> [3:42] / Head [4:40] (die-cut company sleeve)
1981	K17819	<b>Gotta Stop (Messin' About)</b> [2:55] / Uptown [3:48] (head and shoulders photo)
1981	K17819	<b>Gotta Stop (Messin' About)</b> [2:55] / I Wanna Be Your Lover [Edit – 2:57] (full-length photo)
1981	K17866	<b>Controversy</b> [Edit – 3:39] / When You Were Mine [3:44]
1982	K17922	<b>Let's Work</b> [Edit – 2:56] / Ronnie Talk To Russia [1:48]
1983	W9896	<b>1999</b> [3:35] / How Come U Don't Call Me Anymore [3:54]
1983	W9688	<b>Little Red Corvette</b> [Edit – 3:08] / Lady Cab Driver [Edit – 5:06] (some copies cellophaned together with "1999" / "How Come U Don't Call Me Anymore" [W9896])
1983	W9436	<b>Little Red Corvette</b> [Edit – 3:08] / Horny Toad [2:13] (poster sleeve)
1983	W9436	<b>Little Red Corvette</b> [Edit – 3:08] / Horny Toad [2:13] (normal sleeve)
1984	W9296	<b>When Doves Cry</b> [Edit – 3:49] / 17 Days [3:54]
1984	W9174	<b>Purple Rain</b> [Edit – 4:02] / God [Vocal – 3:59]
1984	W9174P	<b>Purple Rain</b> [Edit – 4:02] / God [Vocal – 3:59] (shaped picture disc with sticker)
1984	W9121	<b>I Would Die 4 U</b> [2:57] / Another Lonely Christmas [Edit – 4:20]
1985	W1999	<b>1999</b> [3:35] / Little Red Corvette [3:08]
1985	W2000	<b>Let's Go Crazy</b> [Edit – 3:46] / Take Me With U [3:51]
1985	W9052	<b>Paisley Park</b> [4:41] / She's Always In My Hair [Edit – 3:27]
1985	W9052P	<b>Paisley Park</b> [4:41] / She's Always In My Hair [Edit – 3:27] (shaped picture disc)
1985	W8929	<b>Raspberry Beret</b> [Edit – 3:31] / Hello [Edit – 3:24]
1985	W8858	<b>Pop Life</b> [3:42] / Girl [Edit – 3:57]
1986	W8751	<b>Kiss</b> [3:46] / Love Or \$ [Edit – 3:57]
1986	W8751P	<b>Kiss</b> [Single Version – 3:46] / Love Or \$ [Edit – 3:57] (shaped picture disc—with plinth and sticker)
1986	W8711	<b>Mountains</b> [3:58] / Alexa De Paris [Edit – 3:20]
1986	W8586	<b>Girls &amp; Boys</b> [Edit – 3:26] / Under The Cherry Moon [2:57]
1986	W8586P	<b>Girls &amp; Boys</b> [Edit – 3:26] / Under The Cherry Moon [2:57] (shaped picture disc with sticker)
1986	W8586F	<b>Girls &amp; Boys</b> [Edit – 3:26] / Under The Cherry Moon [2:57] / She's Always In My Hair [Edit – 3:27] / 17 Days [3:54] (double pack – latter 7" is SAMB04)
1986	W8521	<b>Anotherloverholenyohead</b> [3:58] / I Wanna Be Your Lover [Edit – 2:57]
1986	W8521F	<b>Anotherloverholenyohead</b> [3:58] / I Wanna Be Your Lover [Edit – 2:57] / Mountains [3:58] / Alexa De Paris [Edit – 3:20] (cellophaned together with sticker)
1986	W8521W	<b>Anotherloverholenyohead</b> [3:58] / I Wanna Be Your Lover [Edit – 2:57] (poster sleeve)
1987	W8399	<b>Sign O' The Times</b> [Edit – 3:44] / La, La, La, He, He, Hee [Edit – 3:20]
1987	W8334	<b>If I Was Your Girlfriend</b> [Edit – 3:46] / Shockadelica [Edit – 3:29]
1987	W8334W	<b>If I Was Your Girlfriend</b> [Edit – 3:46] / Shockadelica [Edit – 3:29] (poster sleeve)
1987	W8334E	<b>If I Was Your Girlfriend</b> [Edit – 3:46] / Shockadelica [Edit – 3:29] (PVC sleeve, peach vinyl, postcards, and stickers)
1987	W8289	<b>U Got The Look</b> [3:58] / Housequake [Edit – 3:24]
1987	W8288	<b>I Could Never Take The Place Of Your Man</b> [Edit – 3:39] / Hot Thing [Edit – 3:40]
1988	W8751	<b>Kiss</b> [3:46] / Love Or \$ [Edit – 3:57] (back of sleeve is black)
1988	W8751TP	<b>Kiss</b> [Extended Version – 7:16] / Love Or \$ [3:57] (shaped picture disc)
1988	W7900	<b>Alphabet St.</b> [Edit – 2:25] / Alphabet St. [Cont. – 3:34]
1988	W7806	<b>Glam Slam</b> [Edit – 3:28] / Escape [Edit – 3:31]
1988	W7745	<b>I Wish U Heaven</b> [2:43] / Scarlet Pussy [Edit – 4:10]
1988	W7745W	<b>I Wish U Heaven</b> [2:43] / Scarlet Pussy [Edit – 4:10] (poster sleeve)
1989	W2924	<b>Batdance</b> [Edit – 4:06] / 200 Balloons [5:05] (initial quantities with bat logo badge)
1989	W2814	<b>Partyman</b> [3:11] / Feel U Up [Short Stroke – 3:41]
1989	W2757	<b>The Arms of Orion</b> [Edit – 3:40] / I Love U In Me [4:12]
1990	W9751	<b>Thieves In The Temple</b> [3:20] / Thieves In The Temple [Part II – 1:41]
1990	W9525	<b>New Power Generation</b> [3:39] / New Power Generation [Part II – 2:57]
1991	W0056	<b>Gett Off</b> [Single Remix – 3:59] / Horny Pony [4:18]
1991	W0061	<b>Cream</b> [4:12] / Horny Pony [4:17]
1991	W0075	<b>Diamonds And Pearls</b> [4:48] / Q In Doubt [4:00]
1992	W0091	<b>Money Don't Matter 2 Night</b> [Edit – 4:12] / Call The Law [4:19]
1992	W0123	<b>Sexy MF</b> [5:25] / Strollin' [Album Version – 3:46]
1992	W0123P	<b>Sexy MF</b> [5:25] / Strollin' [Album Version – 3:46] (shaped picture disc)
1992	W0132	<b>My Name Is Prince</b> [Edit – 4:05] / 2 Whom It May Concern [4:02]
1992	W0147	<b>7</b> [Edit – 4:23] / 7 [Acoustic Version – 3:54]
1993	W0162	<b>The Morning Papers</b> [3:57] / Live 4 Love [LP Version – 6:58]
1993	W0210	<b>Peach</b> [3:48] / My Name Is Prince [Edit – 4:05]
1993	W0215P	<b>Controversy</b> [Edit – 3:35] / The Future [Remix – 6:25] (picture disc with numbered insert and sticker)
1994	NPG6015-7	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [Edit – 3:57] (made in Germany for the UK)
1994	W0260P	<b>Letitgo</b> [Edit – 4:15] / Solo [3:48] (picture disc with numbered insert)



K17537  
I WANNA BE YOUR LOVER  
[7"]



K17768  
DO IT ALL NIGHT  
[7"]



K17819  
GOTTA STOP (MESSIN'  
ABOUT) / UPTOWN [7"]



K17819  
GOTTA STOP (MESSIN'  
ABOUT) / I WANNA BE YOUR  
LOVER [7"]



K17922  
LET'S WORK  
[7"]



W9896  
1999  
[7"]



W9688  
LITTLE RED CORVETTE / LADY  
CAB DRIVER [7"]



W9636  
LITTLE RED CORVETTE /  
HORNY TOAD [7"]



W8586F  
GIRLS & BOYS  
[7" – DOUBLE PACK]



W8521F  
ANOTHERLOVERHOLENYO-  
HEAD & MOUNTAINS [7" –  
CELLOPHANED TOGETHER]



W8521W  
ANOTHERLOVERHOLENYO-  
HEAD  
[7" – POSTER SLEEVE]



W8334W  
IF I WAS YOUR GIRLFRIEND  
[7" – POSTER SLEEVE]



W8334E  
IF I WAS YOUR GIRLFRIEND  
[7" – PVC SLEEVE, PEACH  
VINYL, POSTCARDS, AND  
STICKERS]



W7745W  
I WISH U HEAVEN  
[7" – POSTER SLEEVE]



W2924  
BATDANCE  
[7" – WITH BAT LOGO  
BADGE]



W0075  
DIAMONDS AND PEARLS  
[7"]



W0091  
MONEY DON'T MATTER 2  
NIGHT [7"]



W0162  
THE MORNING PAPERS  
[7"]

## PRINCE — PURPLE RAIN

As in all European countries, the *For You* [K56989] album was not released in the UK until after *Purple Rain* became a worldwide success (1984). So potential fans got their first taste of Prince in 1979, when "I Wanna Be Your Lover" b/w "Just As Long As We're Together" [K17537] was released as the first single from the *Prince* album in both the 7" and 12" formats. The track reached number 41 in the UK. "Sexy Dancer" b/w "Bambi" [K17590] followed shortly thereafter. The 12" of the latter is notable for its inclusion of Prince's first official remix, an 8:46 version of the single track, which is only available on this record. Neither issue featured a picture sleeve, instead a die-cut company sleeve (with 'WEA' and 'DE-LUXE 12INCH' printed all over it) was present. Nonetheless both releases can fetch between \$75 to \$125 apiece.

The release of *Dirty Mind* in 1980 brought forth a series of very interesting issues that are unique to the United Kingdom. Once again in a company sleeve, "Do It All Night" b/w "Head" [K17768] was released as the album's lead single. "Gotta Stop (Messin' About)" was issued as a non-LP single to promote Prince's first UK appearance on June 2nd, 1981, at the Lyceum in London. Although the show was met with great response by both fans and critics alike, reviews tended to focus on the show's sexual themes and overtones. Therefore the single was a chart flop. In actuality, a total of four different 7"s and 12"s were released for the track, all containing the same catalog numbers (7"s — K17819, 12"s — LV48) but different songs as B-sides. The initial 7" contained "I Wanna Be Your Lover" on the flipside and featured a full-length photo of Prince in bikini underwear and a red/orange tiger-striped border. This sleeve was considered too 'shocking' for the traditionally conservative UK, so a second release (containing "Uptown" as its B-side) featured a more appropriate black-and-white close-up photo of Prince's face. The 12"s, meanwhile, contain the same tracks as on their respective 7"s, with the addition of "Head" (which prompted a warning sticker: "Tone of this record unsuitable for minors"). These four releases rank among the rarest and most sought-after Prince items in the world. It is not uncommon for these records to sell for up to \$400 apiece in the marketplace.

Both the 7" and 12" for "Controversy" b/w "When You Were Mine" [K17866] feature an interesting picture sleeve indigenous only to the UK—the *Controversy* album cover surrounded by a black border, which contains the artists' name and the title of the track. "Let's Work" b/w "Ronnie Talk To Russia" [K17922] was the second and last single from *Controversy* released in the UK. The sleeve features a photo of Prince brandishing his guitar and standing in front of a background of musical notes (in the United States, this same photo was used for one of the album's two promotional posters). The 12" also contains the "Dance Remix" (8:02 version) of the single track.

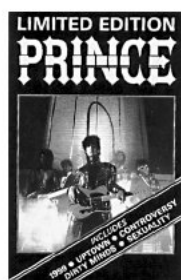
The 1982 release of the 1999 album was preceded by the issuance of the title track, "1999" b/w "How Come U Don't Call Me Anymore" [W9896]. The

track became Prince's first bonafide UK hit, reaching number 25 on the charts. This single, which features the familiar cover photo of Prince standing in his famous purple lame coat, is of particular interest as the initial quantity produced also came with what was effectively Prince's first cassette (maxi) single: "1999" / "Uptown" / "Controversy" / "Dirty Minds" (misspelled on the J-card) / "Sexuality" [W9896C]. This cassette was given away to purchasers of the 7" at the counter, probably as a trial run to see if the format would catch on, and was not shrinkwrapped to the single as is believed. It has a different cover photo (the shot of Prince and the band from 1999's inner sleeves), and can fetch up to \$30 by itself.

In the UK, WEA felt that Prince was not a large enough star to merit a double-album release. Therefore, 1999 [WEA 923809-1] was pared down and initially released with four songs missing, "Automatic," "International Lover," "D.M.S.R.," and "All The Critics Love U In New York." Two variations exist for this single-LP version: one contains the "eye" picture labels, while the other carries the standard WEA label. Several months later the album was re-released in its original format with all the songs included [WEA 923720-1]. The single-LP version used the photo of Prince in his purple trench coat, while the double-LP used the more familiar cover issued throughout the world. The initial cassette version of 1999, however, only deleted "All The Critics Love U In New York" and "Automatic" from the release.

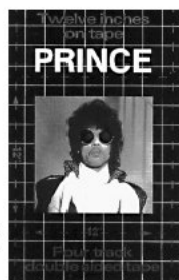
The second single from 1999, "Little Red Corvette," provides several interesting and highly collectible releases. The single was actually issued on two different occasions. The first was to coincide with Prince's planned April 1983 appearance at London's Dominion Theatre (later cancelled). The 7" contained "Little Red Corvette" b/w "Lady Cab Driver" [W9688], and the cover used the familiar photo of Prince and the band. Some copies of this 7" can be found cellophaned together with "1999" b/w "How Come U Don't Call Me Anymore" [W9896]. The 12" that accompanied this release [W9688T], featured a completely different cover photo (a black-and-white negative image close-up of Prince's face), and contained "Automatic" and "International Lover" as B-sides, which were not available on the single-LP. Initial quantities also came with a poster featuring the shot of Prince laying on the bed from the LP's inner sleeves.

After "Little Red Corvette" became such a success in the United States (where it reached number six on the pop chart), WEA decided to re-release the track in time for the Christmas holiday 1983. Using the same cover photo as the first 12" release, only this time in color, the picture sleeve was made to resemble a magazine cover. "Horny Toad" was the featured flipside [W9436], while the 12" also contained "D.M.S.R." [W9436T]. Most copies of the 7" featured a fold-out poster sleeve (Prince laying on the bed from the LP's inner sleeves), however there are non-poster versions in existence. It is believed that only about 250 copies of the latter version exist, as by the time the normal



W1999C  
1999  
[CASSETTE SINGLE]

W9296C  
WHEN DOVES CRY  
[CASSETTE SINGLE]



### CASSETTE SINGLES

1983	W1999C	<b>1999</b> [Edit — 3:36] / Uptown [5:30] / Controversy [7:14] / Dirty Mind [4:11] / Sexuality [4:20] (came free with initial copies of "1999" / "How Come U Don't Call Me Anymore" 7" single [W9896])
1984	W9296C	<b>When Doves Cry</b> [5:52] / 17 Days [3:54] / 1999 [6:12] / D.M.S.R. [8:05] ["Twelve Inches On Tape" — initial copies had paper labels]
1987	W8334C	<b>If I Was Your Girlfriend</b> [4:54] / Shadeladika [Extended Version — 6:12]
1987	W8289C	<b>U Got The Look</b> [3:50] / Housequake [Edit — 3:24]
1987	W8288C	<b>I Could Never Take The Place Of Your Man</b> [Extended — 6:13] / Hot Thing [Edit — 3:40] / Hot Thing [Extended Remix — 8:32]
1988	W7900C	<b>Alphabet St.</b> [Edit — 2:25] / Alphabet St. [Cont. — 3:14]

1989	W2924C	<b>Batdance</b> [Edit — 4:06] / 200 Balloons [5:05]
1989	W2814C	<b>Partyman</b> [3:11] / Feel U Up [Short Stroke — 3:42]
1989	W2757C	<b>The Arms Of Orion</b> [Edit — 3:40] / I Love U In Me [4:13]
1990	W9751C	<b>Thieves In The Temple</b> [3:20] / Thieves In The Temple [Part II — 1:41]
1990	W9525C	<b>New Power Generation</b> [3:39] / New Power Generation [Part II — 2:57]
1991	W0056C	<b>Gett Off</b> [Single Remix — 4:02] / Horny Pony [4:17]
1991	W0061C	<b>Cream</b> [4:12] / Horny Pony [4:17]
1991	W0075C	<b>Diamonds And Pearls</b> [4:43] / Q In Doubt [Instrumental — 4:00]
1992	W0091C	<b>Money Don't Matter 2 Night</b> [Edit — 4:12] / Call The Law [4:19]
1992	W0123C	<b>Sexy MF</b> [5:25] / Strollin' [3:46]
1992	W0132C	<b>My Name Is Prince</b> [Edit — 4:05] / 2 Whom It May Concern [4:02]
1992	W0147	<b>7</b> [Edit — 4:23] / 7 [Acoustic Version — 3:54]
1993	W0162	<b>The Morning Papers</b> [3:57] / Live 4 Love [6:58]
1993	W0210C	<b>Peach</b> [3:48] / My Name Is Prince [4:05]
1993	W0215C	<b>Controversy</b> [Edit — 3:35] / The Future [Remix — 6:25]
1994	W0215-9	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [Edit — 3:57] (made in Germany for the UK)
1994	0060212NPG	<b>The Beautiful Experience</b> —Beautiful [5:55] / Staxowax [5:14] / Mustang Mix [6:19] / Fluteinstrumental [3:35] / Sexy Staxophone And Guitar [3:54] / Mustang Instrumental [3:23] / The Most Beautiful Girl In The World [4:37] (made in Germany for The UK)
1994	W0260C	<b>Letitgo</b> [Edit — 4:15] / Solo [3:48]



version made it to the marketplace the single had dropped in the charts and production was quickly halted. The version with the poster sells in the \$100–\$125 range, while the normal version can command up to \$200.

The 12" for this single also contained "D.M.S.R." [W9436T] as well as a calendar depicting the year 1999. Actually two variations of the item were issued. The first came with a fully-bound calendar that was sealed with cellophane to the front of the 12". Frequently this sleeve has been lost, and copies of the single can be found with indentations left where the calendar was. The calendar features six photos, several of which are unpublished. The second variation contains a flat, fold-out poster calendar instead of a bound one. Both of these items are very rare, with the bound-calendar version easily fetching \$250 and the fold-out version around \$200. A UK picture disc was also planned for "Little Red Corvette," but this was never produced.

As throughout the rest of the world, "When Doves Cry" was the first UK single from 1984's *Purple Rain*. A cassette maxi-single was released for the track, also featuring "17 Days," "1999," and "D.M.S.R." [W9296C]. The cover photo of the single is identical to those issued in other countries (close-up of Prince's face, wearing sunglasses), with the addition of a boarder and the words 'Twelve inches on tape.' A limited edition was also released for the track, with the normal "When Doves Cry" b/w "17 Days" 12" shrinkwrapped

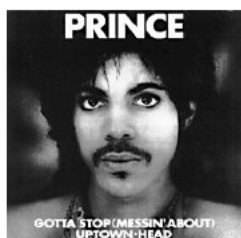
together with "1999" b/w "D.M.S.R." [SAM199], and featuring a large 3" x 12" sticker ('Limited Edition + Free 12" 1999'). The special 12" contains a UK promo designation (SAM), but it is an official release.

"Purple Rain" was issued next in the UK, and the 12" is highly sought-after because of its inclusion of both the vocal and instrumental versions of "God" [WW9174T]. This record is unique to the UK, and initial quantities also contained a poster (the familiar Prince-on-his-motorcycle shot). A 7" shaped picture disc was also issued for the "Purple Rain" single [W9174P], the first in what would become a long line of such releases in subsequent years. Both this picture disc and the 12" single can sell for up to \$100.

Two different 12"s were released for the next single, "I Would Die 4 U." The initial release contained both an edit of "Another Lonely Christmas" and "Free" as its B-sides [W9121T], and featured a fantastic photo of Prince surrounded by a border of "purple rain." The second release, which is substantially more rare, has the 10:00 extended remix of "I Would Die 4 U" (dubbed the 'US Remix' on the cover) and the full-length version of "Another Lonely Christmas" on it, in a completely different picture sleeve [W9121TE]. About the same time, "1999" b/w "Little Red Corvette" [W1999] was released yet again with great chart success, reaching number two. The front sleeve is identical to the 1999 album cover painting.



K17590T  
SEXY DANCER [12"]



LV48  
GOTTA STOP (MESSIN' ABOUT) /  
UPTOWN / HEAD [12"]



LV48  
GOTTA STOP (MESSIN' ABOUT) /  
I WANNA BE YOUR LOVER / HEAD [12"]



K17866T  
CONTRIVERSY [12"]



W3809  
1999 [SINGLE LP]



W9896T  
1999 [12"]



W9688T  
LITTLE RED CORVETTE / AUTOMATIC /  
INTERNATIONAL LOVER [12"]



W9436T  
LITTLE RED CORVETTE / HORNY  
TOAD / D.M.S.R. [12"]



W9296T  
WHEN DOVES CRY [12"]



W9174V  
PURPLE RAIN [12"]



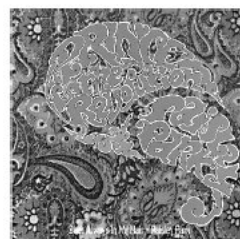
W9121T  
I WOULD DIE 4 U / ANOTHER  
LONELY CHRISTMAS / FREE [12"]



W9121TE  
I WOULD DIE 4 U / ANOTHER  
LONELY CHRISTMAS [12"]



W2000T  
LET'S GO CRAZY [12"]



W9052T  
PAISLEY PARK [12"]



W8751T  
KISS [12"]



W8711TW  
MOUNTAINS [12"]



W9711TE  
MOUNTAINS [10"]



W8586T  
GIRLS & BOYS [12"]



W8521T  
ANOTHER LOVER / HOLY NO HEAD [12"]



W2924TX  
BATDANCE [12"]

12" SINGLES		
1979	K17537T	<b>I Wanna Be Your Lover</b> [5:47] / Just As Long As We're Together [6:24] (die-cut company sleeve)
1980	K17590T	<b>Sexy Dancer</b> [Long Version – 8:46] / Bambi [4:21] (die-cut company sleeve)
1981	K17768T	<b>Do It All Night</b> [3:42] / Head [4:40] (die-cut company sleeve)
1981	LV48	<b>Gotta Stop (Messin' About)</b> [2:55] / Uptown [Edit – 3:48] / Head [4:40] (head and shoulders photo)
1981	LV48	<b>Gotta Stop (Messin' About)</b> [2:55] / I Wanna Be Your Lover [5:47] / Head [4:40] (full-length photo)
1981	K17866T	<b>Controversy</b> [7:14] / When You Were Mine [3:44]
1982	K17922T	<b>Let's Work</b> [Dance Remix – 8:02] / Ronnie Talk To Russia [1:48]
1983	W9896T	<b>1999</b> [6:22] / How Come U Don't Call Me Anymore [3:54] / D.M.S.R. [8:15]
1983	W9688T	<b>Little Red Corvette</b> [4:58] / Automatic [9:24] / International Lover [6:35] (initial copies with poster and sticker)
1983	W9436T	<b>Little Red Corvette</b> [4:58] / Horny Toad [2:13] / D.M.S.R. [8:15] (initial copies with fully-bound calendar – later issues with flat fold-out calendar and sticker)
1984	W9296T	<b>When Doves Cry</b> [5:52] / 17 Days [3:54] (limited edition version exists – shrinkwrapped with "1999" b/w "D.M.S.R." [SAM199] and a sticker)
1984	W9174T	<b>Purple Rain</b> [7:05] / God [Instrumental – 7:54] / God [Vocal – 3:59] (initial copies with poster and sticker)
1984	W9121T	<b>I Would Die 4 U</b> [2:57] / Another Lonely Christmas [Edit – 4:40] / Free [4:35]
1984	W9121TE	<b>I Would Die 4 U</b> [Remix – 10:00] / Another Lonely Christmas [Remix – 6:47]
1984	W1999T	<b>1999</b> [6:22] / Little Red Corvette [4:58] (with sticker)
1985	W2000T	<b>Let's Go Crazy</b> [Extended Version – 7:35] / Take Me With U [3:57] / Erotic City [7:24] (with warning sticker)
1985	W9052T	<b>Paisley Park</b> [4:38] / She's Always In My Hair [Edit – 3:25] / Paisley Park [Remix – 6:53]
1985	W9052T	<b>Paisley Park</b> [4:38] / She's Always In My Hair [Edit – 3:25] / She's Always In My Hair [Edit – 3:25] / Paisley Park [Remix – 6:53] (mispressing – only three tracks mentioned on sleeve)
1985	W8929T	<b>Raspberry Beret</b> [Extended Remix – 6:36] / Hello [Extended Remix – 6:29]
1985	W8858T	<b>Pop Life</b> [Extended Version – 9:07] / Girl [7:36]
1986	W8751T	<b>Kiss</b> [Extended – 7:16] / Love Or \$ [Edit – 3:57] (initial copies with poster and sticker – reissued in 1988: no picture on back sleeve)
1986	W8711TW	<b>Mountains</b> [Extended – 9:56] / Alexa De Paris [Extended Version – 4:54] (in duels poster)
1986	W8711T	<b>Mountains</b> [Extended – 9:56] / Alexa De Paris [Extended Version – 4:54]
1986	W8711TE	<b>Mountains</b> [Extended – 9:56] / Alexa De Paris [Extended Version – 4:54] (10" white vinyl single in silhouette sleeve – initial copies with sticker)
1986	W8586T	<b>Girls &amp; Boys</b> [LP Version – 5:30] / Under The Cherry Moon [2:57] / Erotic City [7:24] (initial copies with poster and sticker)
1986	W8521T	<b>Anotherloverholenyohead</b> [Extended – 7:52] / I Wanna Be Your Lover [LP Version – 5:47]
1987	W8399T	<b>Sign O' The Times</b> [LP Version – 4:57] / La, La, La, He, He, Hee [Full Length Version – 10:32]
1987	W8399TP	<b>Sign O' The Times</b> [LP Version – 4:57] / La, La, La, He, He, Hee [Full Length Version – 10:32] (picture disc with sticker)
1987	W8334T	<b>If I Was Your Girlfriend</b> [4:54] / Shodadelica [Extended – 6:12]
1987	W8334TP	<b>If I Was Your Girlfriend</b> [4:54] / Shodadelica [Extended – 6:12] (picture disc with sticker)
1987	W8289T	<b>U Got The Look</b> [Long Look – 6:45] / Housequake [7 Min Mo'Quake – 7:15] / U Got The Look [Single Version – 3:58]

The final UK *Purple Rain* single was "Let's Go Crazy" b/w "Take Me With U" [W2000]. The 12" single also included "Erotic City" and the extended version of the single track [W2000T], and came with a warning sticker. The picture sleeve is different than that released in the US—a performance shot from the film surrounded by a pink border. The record, meanwhile, was pressed like a double A-side 12"; the listener could only tell what track they were listening to by playing the record itself.

## AROUND THE WORLD IN A DAY — SIGN O' THE TIMES

In most other countries the releases that came after *Purple Rain* are for the most part identical, with only minor differences amongst them. This is not always the case in the UK, where many limited editions, picture discs, poster sleeves, etc were issued for many singles. Picture discs will only be discussed if they contain a photo different from what was on the single's normal release. For shaped picture discs it is not uncommon to see uncut copies (in their original 12" form) in existence. These are substantially more rare than their

1987	W8289TP	<b>U Got The Look</b> [Long Look – 6:45] / Housequake [7 Min Mo'Quake – 7:15] / U Got The Look [Single Version – 3:58] (picture disc with sticker)
1987	W8288T	<b>I Could Never Take The Place Of Your Man</b> [6:31] / Hot Thing [Remixed Edit – 3:40] / Hot Thing [Extended Remix – 8:52]
1987	W8288TP	<b>I Could Never Take The Place Of Your Man</b> [6:31] / Hot Thing [Remixed Edit – 3:40] / Hot Thing [Extended Remix – 8:52] (picture disc with sticker)
1988	W8751T	<b>Kiss</b> [Extended – 7:16] / Love Or \$ [3:57] (back of sleeve is black)
1988	W7900T	<b>Alphabet St.</b> [LP Version – 5:40] / Alphabet St. ["This Is Not Music, This Is A Trip" – 7:48]
1988	W7806T	<b>Glam Slam</b> [Remix – 8:53] / Escape ["Free Yo' Mind From This Rat Race" – 6:26]
1988	W7745T	<b>I Wish U Heaven</b> [Parts 1, 2, 3 – 10:16] / Scarlet Pussy [6:09] (initial copies on purple vinyl)
1988	W7745T	<b>I Wish U Heaven</b> [Parts 1, 2, 3 – 10:16] / Scarlet Pussy [6:09] (with poster)
1989	W2924T	<b>Batdance</b> [LP Version – 6:18] / 200 Balloons [5:07]
1989	W2924T	<b>Batdance</b> [LP Version – 6:18] / 200 Balloons [5:07] (clear vinyl)
1989	W2924TX	<b>Batdance</b> [The Batmix – 7:18] / Batdance [Vidi Vale Mix – 5:51] / 200 Balloons [5:07]
1989	W2924TP	<b>Batdance</b> [LP Version – 6:18] / 200 Balloons [5:07] (picture disc with sticker)
1989	W2814T	<b>Partyman</b> [The Video Mix – 6:20] / Feel U Up [Long Stroke – 6:30]
1989	W2814TP	<b>Partyman</b> [The Video Mix – 6:20] / Feel U Up [Long Stroke – 6:30] (picture disc with sticker)
1989	W2814TX	<b>Partyman</b> [The Purple Party Mix – 6:02] / Partyman [Partyman Music Mix – 4:31] / Feel U Up [Short Stroke – 3:42] (made in Germany for the UK)
1989	W2757T	<b>The Arms Of Orion</b> [5:02] / I Love U In Me [4:12] / The Arms Of Orion [Edit – 3:52]
1989	W2757TP	<b>The Arms Of Orion</b> [5:02] / I Love U In Me [4:12] / The Arms Of Orion [Edit – 3:52] (picture disc with sticker)
1990	W9751T	<b>Thieves In The Temple</b> [Remix – 8:03] / Thieves In The House Mix – 6:50] / Temple House Dub [5:06]
1990	W9751TP	<b>Thieves In The Temple</b> [Remix – 8:03] / Thieves In The House Mix – 6:50] / Temple House Dub [5:06] (picture disc with insert)
1990	W9525T	<b>New Power Generation</b> [3:42] / New Power Generation [Part II – 2:58] / Melody Cool [Extended Remix – 6:10]
1990	W9525TP	<b>New Power Generation</b> [3:42] / New Power Generation [Part II – 2:58] / Melody Cool [Extended Remix – 6:10] (picture disc with insert and sticker)
1991	W0056T	<b>Gett Off</b> [Urge Mix – 8:26] / Gett Off [Thrust Mix – 9:26] / Horny Pony [4:17]
1991	W0061T	<b>Cream</b> [4:12] / Horny Pony [4:17] / Gangster Glam [5:06]
1991	W0075T	<b>Diamonds And Pearls</b> [4:43] / Housebangers [4:23] / Cream [N.P.G. Mix – 5:47] / Things Have Gotta Change [Tony M. Rap – 3:57]
1991	W0091TP	<b>Money Don't Matter 2 Night</b> [4:12] / Push [5:56] / Call The Law [4:19] (picture disc with insert and sticker)
1992	W0113TP	<b>Thunder</b> [5:45] / Violet The Organ Grinder [4:59] / Gett Off [Thrust Dub – 7:18] (one-sided picture disc with numbered insert and sticker)
1992	W0123TP	<b>Sexy MF</b> [5:25] / Strollin' [3:45] / Daddy Pop [5:16] (shaped picture disc with insert and sticker)
1992	W0132TP	<b>My Name Is Prince</b> [LP Version – 6:38] / Sexy Mutha [Edit Of "Sexy MF" Remix – 3:55] / 2 Whom It May Concern [4:02] (picture disc with insert and sticker)
1992	W0147TP	<b>7</b> [Album Version – 5:13] / 7 [Acoustic Version – 3:54] / 7 [After 6 Long Version – 5:15] (picture disc with sticker)
1994	NPG0060150	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [5:57] / Beautiful Extended Club Mix [6:25] / Beautiful Beats [3:30] (made in Germany for the UK)

shaped counterparts, with only 200 or so of each available. These commonly sell for \$100 or more apiece.

Instead of "Raspberry Beret" as in the United States, "Paisley Park" b/w "She's Always In My Hair" [W9052] was chosen as the first single from 1985's *Around The World In A Day* in the UK and other European countries. A 7" shaped picture disc [W9052P] was pressed, with the cartoon of a boy being carried away by a balloon as its picture. This release is also notable for two reasons: its unique "paisley" picture sleeve and the inclusion of a 6:53 remix of the single track on the 12" [W9052T], the only place the latter is available. It should also be mentioned that the first copies of this 12" were mispressed and contain four tracks instead of the intended three ("She's Always In My Hair" is on it twice). The only way this error can be identified is by looking closely at the number of grooves on the vinyl's surface. This error was later corrected, but by the time the three-track version hit the streets the single had stopped selling. So fewer of the three-track copies were produced than the four-track. This is reflected in the higher market price for the latter (up to \$70–\$90).



### 3" CD SINGLES (most are manufactured in Germany for the UK)

1988	W7900CD	<b>Alphabet St.</b> [Album Version – 5:40] / Alphabet St. [“This Is Not Music, This Is A Trip” – 7:48] (in jewel box with 5" adapter and title sticker)
1988	W7806CD	<b>Glam Slam</b> [Edit – 3:32] / Escape [Edit – 3:34] / Glam Slam [Remix – 8:53] (in jewel box with 5" adapter and title sticker)
1988	W7745CD	<b>I Wish U Heaven</b> [Parts 1, 2, 3 – 10:15] / Scarlet Pussy [6:11]
1989	921272-2	<b>Batdance</b> [6:17] / 200 Balloons [5:07]
1989	W2924CDX	<b>Batdance</b> [6:17] / 200 Balloons [5:07] (batpack in oval-shaped box)
1989	W2924CDTX	<b>Batdance</b> [The Batmix – 7:18] / Batdance [Vicki Vale Mix – 5:51] / 200 Balloons [5:07]
1989	W2814CD	<b>Partyman</b> [The Video Mix – 5:40] / Feel U Up [Long Stroke – 6:31]
1989	W2814CDX	<b>Partyman</b> [The Video Mix – 5:40] / Feel U Up [Long Stroke – 6:31] (in fold-out hexagonal-shaped case)
1989	W2814CDT	<b>Partyman</b> [The Purple Party Mix – 6:02] / Partyman [Partyman Music Mix – 4:31] / Partyman [The Video Mix – 5:40] / Feel U Up [Short Stroke – 3:42]
1989	W2757CD	<b>The Arms Of Orion</b> [5:03] / I Love U In Me [4:12] / The Arms Of Orion [Edit – 3:52]
1989	W2757CDX	<b>The Arms Of Orion</b> [5:02] / I Love U In Me [4:12] / The Arms Of Orion [Edit – 3:52] (in 5" cardboard sleeve with fold-out cover)



W7900CD  
ALPHABET ST.  
[3" CD – JEWEL BOX WITH STICKER]



W2924CDX  
BATDANCE  
[3" CD – BATPACK IN OVAL-SHAPED BOX]



W2814CDX  
PARTYMAN  
[3" CD – IN FOLD-OUT HEXAGONAL-SHAPED CASE]



W2757CDX  
THE ARMS OF ORION  
[3" CD – IN 5" CARDBOARD SLEEVE WITH FOLD-OUT COVER]



W0215CD1  
CONTROVERSY  
[5" CD – DIGIPACK]



0060212NPG  
THE BEAUTIFUL EXPERIENCE  
[5" CD]

The 12" single for "Pop Life" b/w "Girl" [W8858T] is also a highly sought-after release because it contains the 9:07 'Extended Version' of the track, only available in the UK. (The US 12" features the 'Fresh Dance Mix,' remixed by Sheila E.) "America" was never released as a single in the UK, as it was in the US and Europe.

All of the UK singles from the *Parade* LP are notable for their special features. Initial 12" copies of the lead release, "Kiss" b/w "Love Or \$" [W8751] contained a poster (the same photo as the single's picture sleeve). A 7" shaped picture disc [W8751P] was also released for "Kiss," containing a black plinth (stand) that could be used for display and featured the single version of the track. "Kiss" was re-released on both the 7" and 12" formats in 1988, following the success of Tom Jones' and Art of Noise's cover version. These reissues used the same catalog number as the original release, however the back cover did not feature a photo (it's black). At the same time the 7" picture disc was also re-released; this time without the plinth and containing the extended version of "Kiss" [W8751TP].

For the follow-up, "Mountains" b/w "Alexa De Paris," a special white-vinyl 10" single [W8711TE] was also issued. This came housed in a PVC sleeve, with a silhouette of the single photo actually printed on the sleeve. A very few copies also contained a sticker. It is not uncommon to see these in the \$75–\$125 range. A poster of the single's sleeve was also initially included with the 12" [W8711TW].

The formats for "Girls & Boys" b/w "Under The Cherry Moon" [W8586], which was only released as a single in the UK and Europe, feature a live photo of Prince from the *Parade* tour on the sleeve. In addition to the standard release, a 'double pack' [W8586F] consisting of two 7" was issued. The extra 7" contains "She's Always In My Hair" b/w "17 Days," and the whole package folds out to reveal a photo of Prince taken during the filming of *Under The Cherry Moon*. The latter 7" contains a promo designation [SAM304], but is a commercial release. Yet another 7" picture disc [W8586P] was produced, this time in a variation of the *Under The Cherry Moon* film logo (this item is one of the harder-to-find picture discs, and can easily fetch \$75 to \$100). Initial copies of the 12" [W8586T], which also featured "Erotic City," came with the almost requisite sticker and poster. This poster is unique as it was an advertisement for Prince's appearances at Wembley Arena on August 12–14, 1986. It features the *Parade* album cover shot, the show's dates, and ticket prices.

Three different 7" formats were issued for the final track to be released from *Parade*, "Anotherloverholenyohead" b/w "I Wanna Be Your Lover" [W8521], which features a unique picture sleeve—the familiar studio shot of Prince in a yellow suit. Also produced: a fold-out poster sleeve containing live photos from the *Parade* tour and an album discography [W8251W], and a double pack with an extra 7" containing the normal 7" for "Mountains" b/w "Alexa De Paris" [W8521F]. This release could only be identified by a sticker.

Finally, a limited edition picture disc of the entire album [WX39P] was available only at Christmas in 1986.

All four singles from the *Sign O' The Times* set were released as 12" picture discs, and the following three feature unique photographs: "Sign O' The Times" b/w "La, La, La, He, He, Hee" [W8399TP] (shot of Prince wearing glasses from the album's inner sleeves), "If I Was Your Girlfriend" b/w "Shockadelica" [W8334TP] (close-up of Prince sitting on chair and wearing hat), and "I Could Never Take The Place Of Your Man" b/w "Hot Thing" [W8288TP] (unusual, as the photo is from 1986 and is the same shot used for the "Anotherloverholenyohead" singles mentioned above). Of these, the most valuable is "If I Was Your Girlfriend," which can command up to \$75.

In addition to the picture disc, two other limited edition 7" were also released for "If I Was Your Girlfriend" (in addition to the normal 7" release). The first was issued in a poster sleeve [W8334W]. The second was a "Special Collectors Pack—Summer 1987" that came in a PVC sleeve and featured a peach vinyl 7", two 7" x 7" photo cards (*Parade* tour photos), and a sheet of *Sign O' The Times*-style stickers [W8334E]. The latter was probably issued to promote Prince's announced shows at Wembley Stadium on June 25th and 26th, 1987, which were later cancelled.

## LOVESEXY — GRAFFITI BRIDGE

In 1988–89 WEA began pushing the new 3" CD format extensively in the UK. Prince was among the first artists to be issued in this format, which was manufactured in Germany for sale in the UK (as virtually all CD singles and CD albums are). All three singles from *LoveSexy* were issued as 3" CD's: "Alphabet St." b/w "Alphabet St. ('This Is Not Music, This Is A Trip') [W7900CD], "Glam Slam" / "Escape" (Edit) / "Glam Slam" (Remix) [W7806CD], and "I Wish U Heaven" b/w "Scarlet Pussy" [W7745CD]. The first two releases came in normal plastic jewel cases title stickers. Included were adapters for CD players to play 3" CDs. The latter release is notable for its inclusion of the 10:16 'Parts 1, 2, and 3' extended version of "I Wish U Heaven," which is only available on CD on this release. Incidentally, even though it is included on the disc, "Scarlet Pussy" is not mentioned anywhere on the insert.

"I Wish U Heaven" was pushed heavily as a single in the UK, and as well as the 3" CD release, the initial 12" [W7745TW] came with a fold-out poster, which contained a live shot of Prince from the *LoveSexy* tour. First pressings of the normal 12" were also available on purple vinyl. A 7" poster sleeve [W7745W] was also released in addition to the normal 7" pressing [W7745]. The poster sleeve features live photos of Prince and a discography.

The success of the 1989 *Batman* film and its accompanying Prince-penned soundtrack was not just limited to the US alone, it became an international phenomenon. All three of the UK singles were available as picture discs, and

5" CD SINGLES (most are manufactured in Germany for the UK)		
1990	W9751CD	<b>Thieves In The Temple</b> [Remix – 8:03] / Thieves In The House Mix [6:50] / Temple House Dub [5:06]
1990	W9525CD	<b>New Power Generation</b> [3:41] / New Power Generation [Part II – 2:58] / Melody Cool [Extended Remix – 6:10]
1991	W0056CD	<b>Gett Off</b> [Single Remix – 4:02] / Gett Off [Urge Single Edit – 4:24] / Gett Off [Purple Pump Mix – 8:37]
1991	W0061CD	<b>Cream</b> [4:12] / Horny Pony [4:17] / Gangster Glam [5:06]
1991	W0075CDX	<b>Diamonds And Pearls</b> [4:48] / 2 The Wire [Creamy Instrumental – 3:17] / Do Your Dance [KC's Remix – 5:39] (holographic disc)
1992	W0091CDX	<b>Money Don't Matter 2 Night</b> [4:12] / Push [5:56] / Call The Law [4:19] (holographic disc)
1992	W0123CD	<b>Sexy MF</b> [5:27] / Strollin' [3:49] / Daddy Pop [5:19] (with warning sticker)
1992	W0132CD	<b>My Name Is Prince</b> [Edit – 4:05] / Sexy Mutha [Edit Of 'Sexy MF' Remix – 3:55] / 2 Whom It May Concern [4:02] / My Name Is Prince [LP Version – 6:38]
1992	W0142CD	<b>My Name Is Prince</b> [Original Mix Edit – 8:06] / My Name Is Prince [12" Club Mix – 8:11] / Sexy MF [Remix – 7:34]

1992	W0147CD	<b>7</b> [Album Edit – 4:23] / 7 [Acoustic Version – 3:54] / 7 [After 6 Edit – 4:20] / 7 [After 6 Long Version – 5:15]
1993	W0162CD	<b>The Morning Papers</b> [3:57] / Live 4 Love [6:58] / Love 2 The 9's [5:46]
1993	W0210CD1	<b>Peach</b> [3:48] / Mountains [Album Version – 3:58] / Partyman [Edit – 3:11] / Money Don't Matter 2 Night [Edit – 4:12]
1993	W0210CD2	<b>Peach</b> [3:48] / I Wish U Heaven [2:43] / Girls & Boys [Edit – 3:27] / My Name Is Prince [Edit – 4:05] (digipack)
1993	W0215CD1	<b>Controversy</b> [3:35] / The Future [Remix – 6:25] / Glam Slam [5:04] / D.M.S.R. [8:15] (digipack)
1993	W0215CD2	<b>Controversy</b> [3:35] / Anotherloverholenyohead [3:58] / Paisley Park [4:40] / New Power Generation [Pt. II – 2:57]
1994	NPG6015-5	<b>The Most Beautiful Girl In The World</b> [4:07] / Beautiful [Edit – 3:57]
1994	0060212NPG	<b>The Beautiful Experience</b> —Beautiful [5:55] / Staxowax [5:14] / Mustang Mix [6:19] / Flutestramental [3:35] / Sexy Staxophone And Guitar [3:54] / Mustang Instrumental [3:23] / The Most Beautiful Girl In The World [4:37]
1994	W0260	<b>Letitgo</b> [Edit – 4:15] / Solo [3:48] / Alexa De Paris [Extended – 4:54] / Pope [3:28]

the soundtrack itself was also issued as a picture disc. Of these, only "Partyman" b/w "Feel U Up" [W2814TP] featured a different photo—a shot of Prince as Gemini from the "Batdance" video.

The 3" CD single was also used heavily for the *Batman* singles (but was replaced by the 5" CD single shortly thereafter), with no less than seven different releases issued in the format. The most notable of these is the initial "Batdance" b/w "200 Balloons" [W2924CDX] single, which came housed in an oval bat symbol-shaped box and a limited edition of approximately 2,000 copies. "Partyman" (Video Mix) b/w "Feel U Up" (Long Stroke) [W2814CDX] was released in a fold-out hexagonal package, which opened to reveal photos from the film. And finally, "The Arms of Orion" (LP Version) / "I Love U In Me" / "The Arms of Orion" (Edit) [W2757CDX] which also featured photos from the film and a sticker, all in a fold-out package.

Picture discs for the two Prince singles from 1990's *Graffiti Bridge* are interesting for their unique photographs. "Thieves In The Temple" (Remix) / "Thieves In The House Mix" / "Temple House Dub" [W9751TP] features a partially obscured close-up of Prince's face, while the photo on "New Power Generation" / "New Power Generation Part II" / "Melody Cool" [W9525TP] is a beautiful variation of the *Graffiti Bridge* album cover. The latter is also notable for the inclusion of the 'Extended Remix' of "Melody Cool," which is also available on the CD and 12" singles.

## DIAMONDS AND PEARLS — present

Most releases from 1991 to now are essentially the same in all countries. However, there still remain a few items issued in the UK that are of interest to the collector/fan.

The UK releases for "Gett Off" feature different mixes of the track on all formats. Some of these are different from those released on US commercial and promotional pressings, but it is very difficult (nearly impossible) to tell the difference between them. Compounding the problem is the fact that they go by different names in the UK than they did in the US, as well as running times being slightly different. The UK 12" [W0056T] for the song features a 9:26 'Thrust Mix' (which is the longest of any mixes released in the world, barring the original 10-minute version) and an 'Urge Mix.' The 5" CD [W0056CD], meanwhile, contains the 'Single Remix,' 'Urge Single Edit,' and a 'Purple Pump Mix.'

Both of the CD singles for "Diamonds and Pearls" / "2 The Wire" / "Do Your Dance" [W0075CDX] and "Money Don't Matter 2 Night" / "Push" / "Call The Law" [W0091CDX] were issued with holographic discs. The latter was also released as a 12" picture disc [W0091TP], with a different photo (the familiar Prince and gun microphone shot) than the normal version. On June 15th, 1992, "Thunder" / "Violet The Organ Grinder" / "Gett Off (Thrust Dub)" was issued as a limited edition, one-sided 12" picture disc to promote

Prince's UK appearances on the *Diamonds And Pearls* tour. This is one of the nicest items WEA has put out during this time period, and this release is unique to the UK.

A cardboard 'digipack' was issued for "Peach," the lead single from 1993's *The Hits 2* set in the UK and Europe. This fold-out package [W0210CD2] was made to store the CD single that came with it, which also featured "I Wish U Heaven," "Girls & Boys," and "My Name Is Prince," as well as an other "Peach" CD single (released separately in a normal package) that contained "Mountains," "Partyman," and "Money Don't Matter 2 Night" [W0210CD1]. Also indigenous to the UK was the re-release of "Controversy" as a single ("Pink Cashmere" was issued in Europe), which was also issued as a CD digipack. The digipack [W0215CD1] contained "The Future (Remix)," "Glam Slam," and "D.M.S.R." as bonus tracks, while the second normal release held "Anotherloverholenyohead," "Paisley Park," and "New Power Generation (Part II)." Interestingly, these extra tracks were songs that were left off *The Hits/The B-Sides* compilation.

Most recently, the UK 12" release of "The Most Beautiful Girl In The World" [NPG 0060150] feature two mixes unavailable in the United States, the 'Beautiful Extended Club Mix' (which was issued in Japan as well) and a 'Beautiful Beats' mix. It must be pointed out that this release was manufactured in Germany for sale in the UK by Edel, and are identical to that released throughout Europe.

## What's it worth?

Approximate value ranges have been given for selected items in the text. It should be noted that these values are purely subjective, and are based on prices advertised in such record-collecting publications as *Record Collector*, *Goldmine*, and *Discoveries*. They are also for items that are in mint (no noticeable defects) condition. These values should only be used as a guide (i.e. it's possible to find them for more, sometimes they can be found for less if you're lucky).

For those items not directly mentioned in the text, here's a brief summary of approximate values: 7" — \$5–\$10, 12" — \$10–\$20 (more if posters are included), picture discs — \$15–\$40, 3" CD singles — \$15–\$25, 5" CD singles — \$10–\$15, cassette singles — \$5–\$8, other miscellaneous items (double packs, etc.) — \$25–\$40, depending on the item.

By HAROLD LEWIS.

Thanks to ADRIAN HORTON/MADHOUSE MUSIC, LAURANCE HARRIS, DENNIS ROSZKOWSKI, TONY MELODIA, and ROBIN KOCHUR.

Sleeves provided by AXEL ENGELHARDT.

Previous articles in our continuing series of discographies have been published in the following issues of *UPTOWN*: United States commercial releases (#13), United States promotional releases (#7), and Japanese releases (#11).





**"Brian's Mix"** Yet another version of "The Most Beautiful Girl In The World," has been released: "The Most Beautiful Girl In The World" played by Brian Gallagher, which is an instrumental version by N.P.G. sax player Brian Gallagher. His interpretation, released as a single on N.P.G. Records/Edel, is backed by Prince's version of the song. The promo of Prince's "The Most Beautiful Girl In The World" included "Brian's Mix," but this is the first time it has been available in stores.

#### 1-800-NEW-FUNK

The compilation album *1-800-NEW-FUNK* was released on August 12th on N.P.G. Records. The album is independently distributed.



**N.P.G. releases** Edel are planning to re-release Mavis Staples' *The Voice*, Clinton's *Hey Man... Smell My Finger*, and possibly *Goldnigga* by The N.P.G. in Europe.

**"Standing At The Altar"** One of the superior tracks on *1-800-NEW-FUNK*, "Standing At The Altar," performed by Margie Cox, has been released in an 'Extended Version' as a single on N.P.G. Records in Europe with distribution by Edel. The B-side is Madhouse's "I7."

**Mayte** Besides the two released versions of "The Most Beautiful Boy In The World," a demo single with Mayte contains "Si Te Amo Esta Noche" (Spanish version of "If Eye Love U 2Night"), "If I Could Get Your Attention" (released by Taja Sevelle in 1987), "Love's No Fun" (released by Elisa Fiorillo in 1990), "Latino Barbie Doll," and a duet with Prince called "However Much U Want" (a left-over from the Prince album sessions in late 1991).

N.P.G. Records plan to release "If Eye Love U 2Night" / "Si Te Amo Esta Noche" by Mayte.

Besides Mayte's version of Mr. Mister's "Broken Wings" (reported in *UPTOWN* #9), a song called "Too Dramatic" (written by Marc Cassandra and Amir Shroff) was also released as a CD single in Germany 1993. It contains no hints of Mayte's association with Prince,



so it is probably from her pre-Prince career. Both "Broken Wings" and "Too Dramatic" were released by the Edel company.

**"Super Hero"** The soundtrack for the film *Blankman* contains a version of Prince's "Super Hero." Originally recorded by Earth, Wind & Fire, this track has been re-recorded by The N.P.G. (vocal backing by The Steeles). The promo CD of the song contains three different mixes of the song. The four N.P.G. band members plus Mayte and The Steeles appear in the performance video of the song.

**The Exodus Has Begun** A second album by The N.P.G., entitled *The Exodus Has Begun*, was completed in June 1994. A pre-release CD contains: "N.P.G. Bum Rush The Ship" [segue] / "The Exodus Has Begun" / "N.P.G. Operator" [segue] / "Get Wild" / "Count" [segue] / "Count The Days" / "DJ Gets Jumped" [segue] / "New Power Soul" / "DJ Seduces Sonny" [segue] / "It Takes 3" / "Rain" [segue] / "Hallucination Rain" / "Spooky Soup" [segue].

**N.P.G. store** A branch of the N.P.G. store has been opened in the Mall of America in Bloomington, south of Minneapolis.

**Showgirls** According to reports in U.S. newspapers, it has been finalized that Prince will be writing the music for a \$30 million musical film entitled *Showgirls*. Prince will also be writing music for a play called *Goddess*, portions of which will be seen within the film, but which will become a stage play in its own right if the film should prove successful. The play and film are directed by Joe Eszterhas and Paul

Verhoeven, the team behind Sharon Stone's breakthrough movie *Basic Instinct*. *Showgirls* is said to be on the "cutting edge of eroticism."

**John L. Nelson** Prince's father, John L. Nelson, released an album on August 16th called *Father's Song* on his daughter Sharon's independent Vive Records.

**Warner Bros. changes** Warner Bros. Records restructures as Doug Morris becomes President of Warner Music U.S., overseeing all operations of their three major labels, Warner, Elektra, and Atlantic. Elektra chairman Bob Krasnow and Warner chairman Mo Ostin have resigned, and Lenny Waronker has been named new CEO of Warner Bros. Records. Ostin will remain a consultant for Time Warner.

**Minneapolis Genius II** Former Prince associate Pepé Willie is putting the finishing touches on a second album of material originally recorded by 94 East, with Prince as a session musician, between 1975 and 1977. Prince wrote two of the tracks with Pepé, as well as playing guitar, bass, keyboards, and singing background. The album will mix eight previously unreleased songs with several of the original versions of the material that appeared on *Minneapolis Genius* in 1985 (the songs that appeared on this album had been re-recorded at the record label's request, with only some of the original elements remaining). The never-before-released songs are "I'll Always Love You," "But If We Don't," "Better Than You Think I Do," "If You See Me" (the original version of "Do Yourself A Favor"), "Fortune Teller," "10:15," "Love, Love, Love," and "You Can Be My Teacher," while the original versions of "Games" and "Dance To The Music Of The World" will be included among others from the first *Minneapolis Genius*. An accompanying video project is also in the works. The album should be out late this year or early in 1995.

## COMMENTS & CORRECTIONS

# Does Not Compute

**Purple Rain tour report** We missed a song in the tour report: The March 4th 1985 San Francisco concert included "America" as a final encore, after "Purple Rain." This is not included on the circulating tape, but people who attended the show have confirmed that Prince returned to play "America" after the house lights had been turned on. People were heading for the exits when the lights were turned off again, and Prince came to the stage to introduce the new song.

#### The Definitive Prince Bootleg Discography pt. II

Some errors have been discovered in *UPTOWN* #15. *DNA Lounge Aftershow* includes a brief part of "Goldnigga" in between "Peach" and "Black MF In The House." The song is not listed on the sleeve. *This Is My Night*, another CD of the *DNA Lounge* aftershow, also includes a small portion of "Goldnigga." However, it does not include "I'll Take You There," which we included in the track listing by mistake. *What's Hip?* is still another release of the *DNA Lounge Aftershow*. This one includes "I'll Take You There" (but "Goldnigga" is missing).

The instrumental included on *I Am The Undertak-*



er is "What Is Hip?" *Live At The Summit* was, of course, recorded back in 1982 (and not 1992). "Rave Unto The Joy Fantastic" has received some incorrect titles here and there. In addition to the 500 numbered copies of *The Red Album* there are around 500 copies without numbers. The wrongly spelt title of *The Rythm Of Your Heart* has been corrected since we printed an advance copy of the sleeve (which was sent to us for inclusion in the discography). The CD is now called *The Rhythm Of Your Heart*. This CD does not include "Thieves In The Temple" - "It" and "My Name Is Prince."

The first track (before "The Most Beautiful Girl In The World") on *The Beautiful Dance Experience* is "Orgasm" (although it was known as "Poem" at that time). The remixed version of "Pink Cashmere" on *Loose* is taken from the promo 12", when the mix simply was called "Re-Mix," and not "Magoo's Remix" as on *Loose*. The piano medley from Stockholm 1988 on *Live Documents* is not from the Globe Arena, as we listed, but from Stockholm Istadion. "Black MF In The House" was played before "Gett Off" during the London June 17th 1992 concert, captured on *Live In London Eals Court '92*. The CD, *A Special After-Show (Rex Club Paris 1993)*, should not have been included in the discography since it is a recordable CD. We excluded other recordable CDs, including *A Case Of U*, which is referred to in the comments to *M.P.L.S.*

**Top Of The Pops** The performance video of 'Mustang Mix' of "The Most Beautiful Girl In The World" for broadcast on *Top Of The Pops* was not shot in London in April (as stated in *UPTOWN* #14). Instead, it was filmed (along with "Endorphin-machine") at Paisley Park on March 22nd.

# PRINCE/♂ PUBLICATIONS Release It

Beginning with this issue, we will list all Prince/♂ magazines that are currently active. Since our last issue, we have been informed that *Dream Nation* (English) and *Shockadelica* (French) have closed down operations. *Dream Nation* was an incredible source of information and inspiration, and we hope they will return in one form or another.

Please continue to send us your Prince publications. Put us on your subscription list and we'll do the same.

## ♂ Network

We have been sent an issue (#3) of ♂ Network, a German-language Prince magazine. The magazine contains news and information on bootleg releases. We have no information on how regular the magazine is.

♂ Network • Axel Aberle, Geierskopfweg 11, 65931 Frankfurt, Germany.

*The Continental* PO Box 21268, 3001 AG Rotterdam, Holland • Language: English.

*Diamond Factory* Global Namiki #401, 10-10 Nakamachi, Nakai-ku, Hiroshima 730, Japan • Language: Japanese.

*Dirinity* The Shockadelica Club, Ivan Vallejos de Frutos, c/San Virgilio, 4-4oB, 28038 Madrid, Spain • Language: Spanish.

*Elephants And Flowers* Principality (The Glam Slam), Postbus 11147, 3505 BC Utrecht, Holland • Language: Dutch.

*The Erotic City Voice* Anja Lüders, Querenburger Höhe 97, 44801 Bochum, Germany • Language: German.

*NPG* (the official ♂ fanzine) Paisley Park Enterprises, 7801 Audbon Road, Chanhassen, MN 55317, USA • Language: English.

*The Prince Family* PO Box 3002-17, Newburyport, MA 01950-0802, USA • Language: English.

*Purple Kiss* 7 Avenue du Thiers #508, 06000 Nice, France • Language: French.

*Scandalous Magazine* Silkeborgvej 286, 8230 Åbyhøj, Denmark • Language: Danish.

*7 Magazine* PO Box 363, Chadstone Centre, VIC 3148, Australia • Language: English.

*The Voice* Kloosterstraat 50, 9150 Rupelmonde, Belgium • Language: Flemish.

♂ c/o Christian Loschi, Via Mengoni 9, 41012 Carpi (MO), Italy • Language: Italian.

*Crucial*, *Release It*, and *Does Not Compute* sections are compiled by the UPTOWN staff.

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Magazine design by Lars O. Einarsson. Front cover, page 2 and 22 photos supplied by *The Erotic City Voice* and *Edel*. Come article photos from Terry Gydesen's *Prince Presents The Sacrifice Of Victor*. Page 4 and back cover art work by Fredrik Granath. Printed in Sweden.

OUT-OF-DATE ADVERTISEMENT HAS BEEN REMOVED.

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